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The Illustrated

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Norman Moss

THE FUTURE OF GIBRALTAR

Philip Howard

A to ANT AND AFTER

Roy Plomley

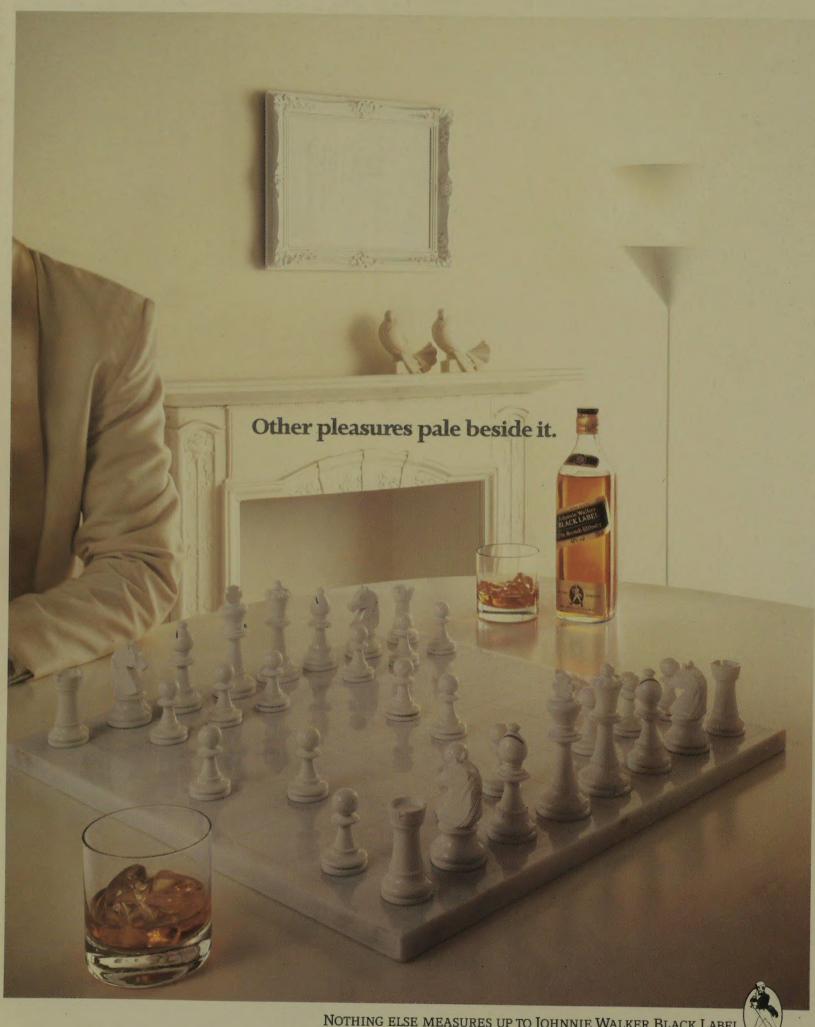
ANOTHER VIEW OF ISLANDS

Roy Andries de Groot

ON THE TRAIL OF BIRD'S NEST SOUP

THE BRITISH AND THEIR DOGS

John Williams on the Top Twenty Breeds Tim Heald talks to some owners about their pets



The Illustrated

LONDON NEWS

Number 7027 Volume 272 February 1984



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Dogs and their owners.



Monitoring volcanic eruptions.



The making of bird's nest soup.

Hawaii's volcano watchers

Fred Gebhart reports on the work of the Hawaiian Volcano Observatory, which monitors the activity of the Kilauea volcano and predicts its eruptions from a laboratory on the summit. Cover photograph by H. Schminke/US Geological Survey.

Roger Berthoud meets in New York Brian Urquhart, under-secretary-general at the United Nations' headquarters; Diane von Fürstenberg, fashion and furniture designer; and John Rewald, the authority on Impressionism and Post-Impressionism.

A to Ant and after

Philip Howard celebrates the 100th anniversary of The Oxford English

The future of Gibraltar

Norman Moss examines the problems of the isolated community of 29,000 British citizens living on Gibraltar.

The fragile edges of the Green Belt

Photographs of some of the GLC's protected country areas which may be threatened if control of them is given to local government.

London Theatres by Paul Hogarth

1: Theatre Royal, Haymarket The first in a series of specially commissioned watercolours.

The British and their dogs

John Williams looks at this country's most popular breeds, and Tim Heald talks to some well known owners about their pets.

On the trail of bird's nest soup

Roy Andries de Groot investigates the highly profitable industry in the East of collecting birds' nests to make soup.

The Fontainebleau Hotel, Miami

Auberon Waugh contributes the fourth in a series on some of the world's most famous hotels.

Another view of islands

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BRIEFING

Everything you need to know about entertainments and events in and around London: Calendar of the month's highlights (65), Theatre (66), Cinema (68), Classical Music (71), Popular Music (72), Ballet (73), Opera (73), Sport (74), Museums (74), London Miscellany (75), Art (76), Shops (78), Hotels (79), Restaurants (80), Out of Town (82).

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PROPERTY

London variety

by Ursula Robertshaw

Greater London provides an amazing variety of architecture, ranging from buildings which survived the Great Fire to those which have escaped the depredations of the developers' bull-dozers. Admittedly there are few from earlier than the 18th century available for domestic occupation, but from that period onwards you can probably find anything you want if you are prepared to wait a few months.

Currently on the market are three very different properties which illustrate this point. First, in North Square, Hampstead Garden Suburb, is a listed Grade II Lutyens house. Described by Pevsner as "the aesthetically most satisfactory of all 20th-century garden suburbs", Hampstead Garden Suburb was inaugurated in 1906, and this house was part of the original foundation. Lutyens was responsible for several buildings in Central Squarethe two churches, the parsonages, the Institute—all designed between 1908 and 1909. The house on offer is neo-Georgian and its 100 foot garden backs on to Big Wood. It has six bedrooms and a dressing room, drawing room, dining room and breakfast room, kitchen and utility, and a parquetfloored garden room. There is a separate brick-built garage. About £265,000 is sought for a 922-year lease, with freehold available for a nominal sum in the region of £400.

Also in Hampstead, but this time in the Village, an 18th-century cottage is for sale for £147,500. It is double-fronted and has two bedrooms and two bathrooms. The large lounge has a marble-fronted fireplace and an archway leading through to the dining room, from which there is access to the walled patio garden.

Or what about a thatched cottage?

Willow Cottage, in Stag Lane, Kenton, is only a few minutes from Kingsbury Station but is of truly rural aspect. It is weather-board faced and thatched with Polish reed which lasts much longer than the Norfolk reed, and the rethatching was done, with other renovations which included new roof timbers and retiling, only two years ago. The architect was Ernest Trobridge, who built several of these "Rural Romantic" residences in the district in the 1920s and 30s. All were different, and this one has three bedrooms and a 200 foot garden. The asking price is £82,000 and the agent in all three cases is Bairstow Eves (Judy Terry, 0245 358700/725).

Humberts have been charged by the National Trust to let one of their properties for them. It is Portland House in Weymouth, Dorset, a Spanish-style villa built in 1935 and designed by the then Duke of Wellington. It is built on a hillside and is split level, all the rooms facing south with superb views over Portland Harbour and Portland Naval Base. There are three-four reception rooms, four-five bedrooms, three bathrooms (with original 30s fittings), kitchen/breakfast room and staff accommodation. There is oil central heating, and the house has been rewired; it is structurally sound but "could do with a lick of paint inside". It is set in 6 acres of Spanish-style gardens.

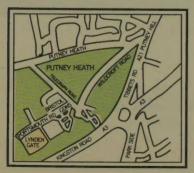
The Trust is seeking a suitable tenant on a 20-year lease, at a pepper-corn rent with a single payment of about £50,000. It is being retained by the Trust as being unusual and likely to be considered of architectural interest in the future. They are therefore seeking someone who will tend the property like a caretaker, and all applicants will be interviewed with this in mind. Applications should be lodged before February 17. Contact Hugo Pool at Humberts (01-242 3121)



Portland House—a National Trust property in need of a caring tenant.

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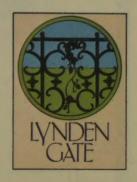
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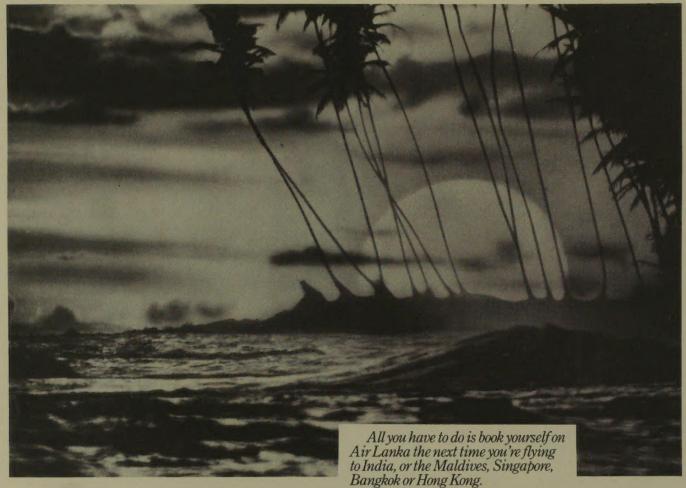








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Number 7027 Volume 272 February 1984

Uniting the nations



The United Nations, as Rab Butler might have said, is the best world organization we have. Even if we accept this as being no more than the faintest of praises (which Butler undoubtedly intended, since he fashioned his celebrated example of the verbal tight-rope to describe the man who held the job he wanted), it is surprising that the world so frequently fails to make better use of it. Today the UN is out of fashion, and the recent decision of the United States government to give the required 12 months' notice of its withdrawal from participation in one of its agencies, the United Nations Educational, Scientific and Cultural Organization (Unesco), will further erode its position. This, together with America's decision to cut the funds of the International Development Association, which is the main provider of World Bank aid to the poorer countries, must also raise serious concern about continuing US commitment to and involvement in the present international structure.

The Administration's frustration with Unesco is readily understandable. Many of the decisions it takes seem politically provocative and anti-West. It has recently become preoccupied with what it calls the "new world information and communications order", by which it means controlling the world's Press so that governments decide what is written about their own activities. For a period during the 1970s it barred Israel from taking part in its activities. And it is extravagant. The United States, which contributes about 25 per cent of its annual budget of some £250 million, has had enough, and will pull out at the end of this year.

The decision must be regretted. For all its faults Unesco fulfills some valuable services. More than a third of its budget is spent on educational programmes, including those working to eradicate illiteracy; it produces the funds and the people for scientific projects in many parts of the world; it was the agency for organizing the complex engineering operation to save the Egyptian temple of Abu Simbel. It is hard to see how such international enterprises can continue if Unesco collapses, which may well happen if America withdraws its support.

Unesco's aggravating aspects—the political preoccupations, the abuse of the countries that provide most of the money, the administrative and managerial incompetence—reflect in many ways the problems and imperfections of the United Nations and of the world itself.

The United States has informed the UN Secretary-General, Javier Perez de Cuellar, that it is not considering leaving the world body altogether. This was no doubt intended to be reassuring, but the fact that such a statement was thought to be necessary is enough to set off the alarms. It was in 1943 that Churchill, Roosevelt and Stalin first began to consider how they might, as they put it, save succeeding generations from the scourge of war; and two years later the United Nations, which was the way they thought their objective might be met, came into being. But even as it began its life the foundations on which the UN had been based began to shift. The wartime alliance of the great powers did not survive to supervise the peace, and within two months of the Charter being signed the assumptions about the nature of the

conflicts that the UN was designed to avert were transformed by the dropping of the atom bombs on Hiroshima and Nagasaki.

From its earliest days the UN operated under the handicaps imposed by the growth of the East-West confrontation. In spite of these it has had some notable successes in its peace-keeping role. Some of these operations go on today, as Brian Urquhart, the under-secretary-general for political affairs, points out in our Encounters feature on page 20 of this issue, though they tend to go unnoticed.

Instead of relying on the UN the world has become increasingly absorbed by old-fashioned military alliances and by the arms race, and has assigned the task of peacekeeping to the superpowers. It is not a role they have been adept in, even when they have agreed on their aims. Both disapprove of the war between Iran and Iraq. for example, but that war goes on. Both disapprove of what is happening in Lebanon, but the shooting and the suffering continue. Yet elsewhere in the Middle East, on the Golan Heights, a few hundreds of UN representatives separate the Syrian and Israeli armies, and the peace is kept. Concern was recently expressed in America that UN peacekeeping had cost \$3,000 million since 1945. But in a single year armaments are costing the world \$800,000 million. The United Nations was created to keep the peace, and has shown on occasion that with proper support it can do it. If the rest of the world, including Europe, has reservations about what the superpowers are up to, they should surely now give the UN the chance to exercise its proper function.

Wednesday, December 7

Two Spanish aircraft collided in thick fog on the main runway of Madrid Airport, killing 92 people. A DC9 of Aviaco moved into the path of an Iberian Boeing 727 which was taking off.

In Belfast the Provisional IRA murdered Edgar Graham, 29, a leading Official Unionist member of the Northern Ireland Assembly. Increased sectarian violence and "revenge kill-ings" had caused 25 deaths in two months.

Sir Keith Holyoake, former Governor-General and Prime Minister of New Zealand, died aged 79.

Thursday, December 8

The United States lifted its five-year ban on arms sales to Argentina.

Talks between the National Graphical Association and the chairman of Messenger Group Newspapers, Selim Shah, over the Stockport closed shop dispute broke up without agreement. The NGA, fined a further £525,000 for contempt of court for the previous week's picketing, called for a one-day strike on December 14. The TUC's Employment Policy and Organization Committee voted to support this strike, which had been outlawed by the High Court, but the TUC's general secretary, Len Murray, called a meeting of the General Council which voted 29-21 to repudiate this support and to aid the NGA only by lawful means.

The Organization of Petroleum Producing Countries (Opec) agreed to hold prices and production at current levels for a year.

Lord Carrington, 64, former British Foreign Secretary, was appointed Secretary-General of Nato as from June.

The International Civil Aviation Organization inquiry into the Korean jet disaster last August found that human error in the computer programming had led to the aircraft's overflying Soviet territory where it was shot down by the Russians.

National negotiators for the Ford workers settled to accept a 7.65 per cent pay increase.

Three more men were charged with the £26 million robbery of gold and diamonds from the warehouse at Heathrow on November 26.

Friday, December 9

During severe gales off the coast of Northern Ireland helicopters airlifted 128 passengers and crew off the Sealink ferry Antrim Princess, drifting after a fire in the engine room. In another helicopter rescue 24 sailors were taken off the Royal Navy patrol boat Vigilant.

Saturday, December 10

Danuta, wife of Lech Walesa, received the Nobel Peace Prize on his behalf in Oslo. He had feared his return to Poland might be blocked if he had left the country to receive the award in person. On December 13 he dedicated his prize to the Polish nation at a Mass at the shrine of the Black Madonna, Czestochowa.

An explosion ripped a 15 foot hole in the perimeter wall of the Royal Artillery barracks, Woolwich, injuring five people. The IRA claimed responsibility. Sunday, December 11

Some 25,000 women demonstrators surrounded Greenham Common military base in Berkshire. Groups of them attacked the perimeter fence, pulling it down in places and cutting holes in it. Two policemen were injured in struggles and 60 women were arrested.

In West Germany about 10,000 demonstrators protested against nuclear missile programmes at American bases; hundreds were arrested.

Monday, December 12

Shia Muslim extremists, believed to be acting on orders from Iran, staged a concerted bombing attack on seven buildings in Kuwait, including the US and French embassies, a power station and the control tower of the international airport. Four people were killed and 54 wounded.

Tuesday, December 13

A Provisional IRA bomb containing 10 lb of explosive and left just off Kensington High Street was partially destroyed by controlled detonation. Another bomb went off in a telephone kiosk in Oxford Street, and a second was found in another kiosk near by.

American and Israeli ships bombarded Palestinian and Syrian positions on the coast of Lebanon. President Gemayel flew to London for talks.

The anti-arthritis drug Flosint was banned by the Department of Health after the deaths of seven patients who had taken it.

Mary Renault, author of The King Must Die and other novels with a classical theme, died aged 78.

Wednesday, December 14

The military leaders who ruled Argentina after the coup of 1976 were charged with murder, repression and torture. They included those who had led the country during the Falklands war: General Galtieri, Air Force Brigadier Lami Dozo and Admiral Jorge Anaya. Thursday, December 15

The European Parliament in Strasbourg voted to freeze payment of a £475 million rebate due to Britain on its 1983 Common Market budget contributions, pending agreement on reform of the EEC's financial system. The 1984 budget of £15,500 million was passed.

Three leading art collectors joined the group board of Sotheby's, meeting for the first time since the take-over by Alfred Taubman. They were Baron Hans Heinrich Thyssen-Bornemisza, Mrs Gordon Getty and Seifi Tsutsumi.

A Conservative/Liberal alliance took control of Brent council in northwest London, following the transfer of allegiance of Mrs Ambrozine Neil from Labour to the Tories, thus ending Labour's overall control. The transfer was accompanied by violent scuffles; four people were arrested.

David Markham, the actor, died

Friday, December 16

The supermarket executive Don Tidey was rescued unharmed by police and soldiers near Ballinamore, Co Leitrim, after being held by IRA kidnappers for 23 days. An Irish policeman and a soldier were killed during the rescue, another policeman and a soldier were injured. Four terrorists were captured of whom three were wounded.

The inflation rate in Britain fell back to 4.8 per cent in November, from 5 per cent in October and 5.1 per cent in September.

Saturday, December 17

A Provisional IRA car bomb exploded at 1.21pm in Hans Crescent, outside Harrods, Knightsbridge, killing five people, including a policeman and a policewoman, and injuring 91, nine of them children. Another policeman died later from his injuries.

The evacuation from Tripoli of the 4,000 besieged PLO troops loyal to Yasser Arafat began as an Italian Red Cross ship took nearly 100 injured soldiers to Cyprus. Yasser Arafat himself was evacuated on December 20 on a Greek boat

At least 80 people were killed and 24 injured in a fire in a crowded discotheque in Madrid.

Monday, December 19

In the Japanese general elections Prime Minister Yasuhiro Nakasone's Liberal Democratic Party lost its parliamentary majority.

Tuesday, December 20

Emergency funds were granted by the Minister for the Arts, Lord Gowrie, to several national and regional companies to help them through financial crises: the Royal Shakespeare Company and the Royal Opera House were promised £2.8 million and £130,000 was to go to English National Opera, Scottish Opera, Welsh National Opera and Opera North.

Bill Brandt, the photographer, died

Britain's first heart and lung transplant patient, Lars Ljungberg, died 14 days after the operation as a result of failure of kidneys and other organs.

Wednesday, December 21

The Director of Public Prosecutions was called in to investigate the leak of radio-active materials from British Nuclear Fuels' reprocessing plant at Sellafield.

At least one French soldier and 15 civilians were killed and 17 other people were wounded in a lorry-bomb attack on the French base at Nasra, Beirut. At almost the same time a bomb was thrown at a West Beirut bar, killing three people and wounding several others. The Islamic Jihad organization claimed responsibility.

Thursday, December 22

President Mubarak of Egypt received Yasser Arafat, who had just been evacuated from Tripoli, in a two-hour meeting of reconciliation in Cairo.

The Police Complaints Board announced that the three London detectives involved in the shooting of Stephen Waldorf in January, 1983, would not face disciplinary charges but would be excluded from police firearms duties for the rest of their careers.

Britain had a trade surplus of £317 million in November, compared with a revised £219 million deficit in October.

The Home Secretary Leon Brittan announced the grant of an extra £1.5 million to Thames Valley Police to meet the cost of guarding the Greenham Common missile base

The Zimbabwe government released the three remaining white officers detained for 17 months on charges of masterminding the sabotage of 13 fighter planes-charges on which they were acquitted in August, 1982, released and immediately re-arrested.

Friday, December 23

The British Prime Minister Margaret Thatcher paid a six-hour visit to Northern Ireland's police and troops.

Mrs Jeanne Sauvé, 61, Speaker of the House of Commons, was named Canada's new Governor-General. She is the first woman to hold the post.

Saturday, December 24

Alan Melville, the author and review writer, died aged 73.

Sunday, December 25

Joan Miró, the painter, died aged 90.

Monday, December 26

Renewed fighting in Beirut between the Lebanese Army and Moslem militiamen resulted in 30 people being killed,

most of them civilians, and 50 others wounded.

Violet Carson, the actress, who played Ena Sharples in Coronation Street, died aged 85.

Tuesday, December 27

The proposed deal between British Ravenscraig plant in Scotland and the US Steel Corporation, in which the British-produced steel would be sent to America for finishing, was scrapped "for financial and economic reasons". The future of Ravenscraig was stated to be at risk

Wednesday, December 28

The Scott Lithgow shipyard missed the final delivery date for the £60 million British Petroleum oil rig Sea Explorer, having already had the £88 million Britoil Ben-Odeco rig Ocean Alliance cancelled for being two years late.

Friday, December 30

In the New Year honours list life peerages were awarded to former Labour minsters Frederick Mulley and Arthur Bottomley, to Alistair McAlpine, joint treasurer of the Conservative Party and to Sir Peter Henderson, former Clerk of the Parliaments. Among other awards were a knighthood for Alastair Burnet, the television broadcaster, and an MBE for Chris Gittins, 81, who plays Walter Gabriel in The Archers.

Saturday, December 31

In a bloodless coup the Nigerian military seized power from the elected government of President Shehu Shagari. The new leader, Major-General Mohammed Buhari, announced a crack-down on corruption and inefficiency and his resolve to overcome Nigeria's economic crisis.

Left-wing guerrillas destroyed El Salvador's most important bridge, the Cuscatlan over the Lempa river, the main link between the eastern provinces and the rest of the country.

Monday, January 2, 1984

Commodore Dieter Gerhardt, 48, former commander of the naval dockvard at Simonstown, South Africa, was sentenced to life imprisonment in the Cape Supreme Court after being convicted of high treason on charges of spying for the Soviet Union for the last 20 years. His wife, who had acted as courier for her husband, was sentenced to 10 years in prison.

Storm force winds with gusts of 98 mph swept across the British Isles. Seven people were killed.

France announced the withdrawal of more than a quarter of its peacekeeping force from Beirut.

Tuesday, January 3

President Habib Bourguiba of Tunisia declared a state of emergency and imposed a night curfew after riots in Tunis following a rise in the price of bread. At least 100 people were reported killed. On January 6 the President cancelled the price rises.

British Rail announced cuts in services of up to 30 per cent from May.

The National Union of Mine-workers refused to allow pumping because of the two-month-old overtime ban in pursuance of a pay claim at the Mardy colliery in Rhondda Valley, flooded by a build-up of more than 500,000 gallons of water. Mardy is likely to lose £6 million this year.

In the Test between Australia and Pakistan at Sydney Greg Chappell broke Don Bradman's record of 6,996 runs scored by an Australian in Tests. Both he and Dennis Lillee announced their retirement from international cricket.

Wednesday, January 4

In violent clashes over several days between strikers protesting against job cuts, non-strikers and management staff at the Talbot factory near Paris at least 90 people were injured and production stopped.

Thursday, January 5

Government figures indicated that Britain's living standards had risen by nearly 2.5 per cent over the past year after two years' decline. Jobless figures showed the number of people claiming benefit in December down by 5,038 to 3,079,378, as a result of summer school-leavers taking up places on the Youth Training Scheme. Adult unemployment rose by 5,500 to 2,944,000, one in eight of the work-

It was revealed at a public inquiry that the box girders of the Tay road bridge were extensively rusted and in urgent need of repairs estimated at £5.8 million over the next 10 years.

Friday, January 6
The world's first test-tube quadruplets, all boys, were born to a Melbourne woman in Australia.

Saturday, January 7

Forty pit-winders from five Stafford-

shire pits, arriving for work in defiance of the 10-week National Union of Mineworkers' overtime ban, were turned away by hundreds of pickets. In protest, and in demand for a pit-head ballot on the overtime ban, they staged a one-day strike on January 9 which closed their five pits and made 6,000 miners idle. The NUM suspended the winders until a month after the industrial action ends.

The chief of South Africa's Defence Force announced that South African forces had fought a three-day battle in Angola in which 324 Cubans, Angolans and Swapo fighters had been killed and 11 Russian-made T54 tanks been destroyed. Seven South Africans had

Professor Alfred Kastler, the French Nobel prize-winning scientist who developed the laser, died aged 81.

Monday, January 9

Sterling fell to below \$1.40 for the first time-to \$1.3910-but shares surged to a record on the Stock Exchange with the Financial Times 30-share index closing at 800 points.

The Health Secretary Norman Fowler announced an extra £83 million for the National Health Service over and above next year's expected inflation rate, adding about 1 per cent to health authorities' budgets.

The Government approved the £400 million development of the Asfordby coal mine in the Vale of Belvoir, Leices tershire, which would create 1,100 jobs by the early 1990s.

The Chinese Prime Minister Zhao Zizang arrived in Washington for a meeting with President Reagan, paving the way for the President's visit to Peking in April.

The Peugeot group agreed to dismiss only 1,905 workers, 70 per cent of them immigrants, from its Talbot assembly plant near Paris where production had been halted for more than a month over redundancies. The plant would reopen fully by January 17.

Sir Frederick Gibberd, the architect, died aged 76.

Tuesday, January 10

Nearly 500 unidentified bodies were found buried in a cemetery near Buenos Aires, dating from the period of the military régime. Many showed signs of torture and mutilation.

Prince Souvanna Phouma, former Prime Minister of Laos, died aged 82.

Binnie Hale, the musical comedy actress, died aged 84.

All 50 people on board were killed when a Belgian Tupolev 134 crashed as it was about to land at Sofia airport.

Wednesday, January 11

The cost of British industry's fuel and raw materials rose by 3.4 per cent in December, largely due to increased electricity prices

British Rail announced that 3.500 jobs would go from their engineering workshops by the end of the year, 1,217 of them at the Swindon works.

French farmers opposed to meat imports seized lorries containing lamb from Britain on the Rouen-Le Mans road and distributed some of their contents free. The drivers were held for 48 hours before being freed to police.

Thursday, January 12

Miners' union leaders voted unanimously to continue the NUM overtime ban without a secret ballot.

Saturday, January 14

Jayne Torvill and Christopher Dean won the European ice-dance championship in Budapest.

Major Saad Haddad, leader of the Israeli-backed militia in south Lebanon, died aged 48.

Sunday, January 15

Local Labour Party delegates chose Tony Benn as their candidate to fight the Chesterfield by-election.

WINDOW ON THE WORLD F15 84

Harrods car bomb: A Provisional IRA car bomb, which exploded outside a side entrance of Harrods in Knightsbridge on December 17, killed five people and injured 91, including nine children. A policeman and a policewoman were among those killed and a police inspector, Stephen Dodd, died of his injuries a week later. The explosion occurred at 1.21pm and though a warning was given it was mingled with false information about other bombs placed in the West End.



At the funeral of WPC Jane Arbuthnot, killed by the Harrods bomb, a woman police constable from the same station mourns her murdered colleague.



Inspector Dodd died on Christmas Eve of his injuries, a week after the explosion. Eight colleagues from Chelsea Police Station bore his coffin at the funeral.



Bombings in France: Rescuers at work after a bomb exploded in a high-speed train on its way from Marseilles to Paris, killing three and injuring 20 people. Another explosion half an hour later at Marseilles's main railway station killed two and injured 34. A Middle East extremist group is believed to be responsible.

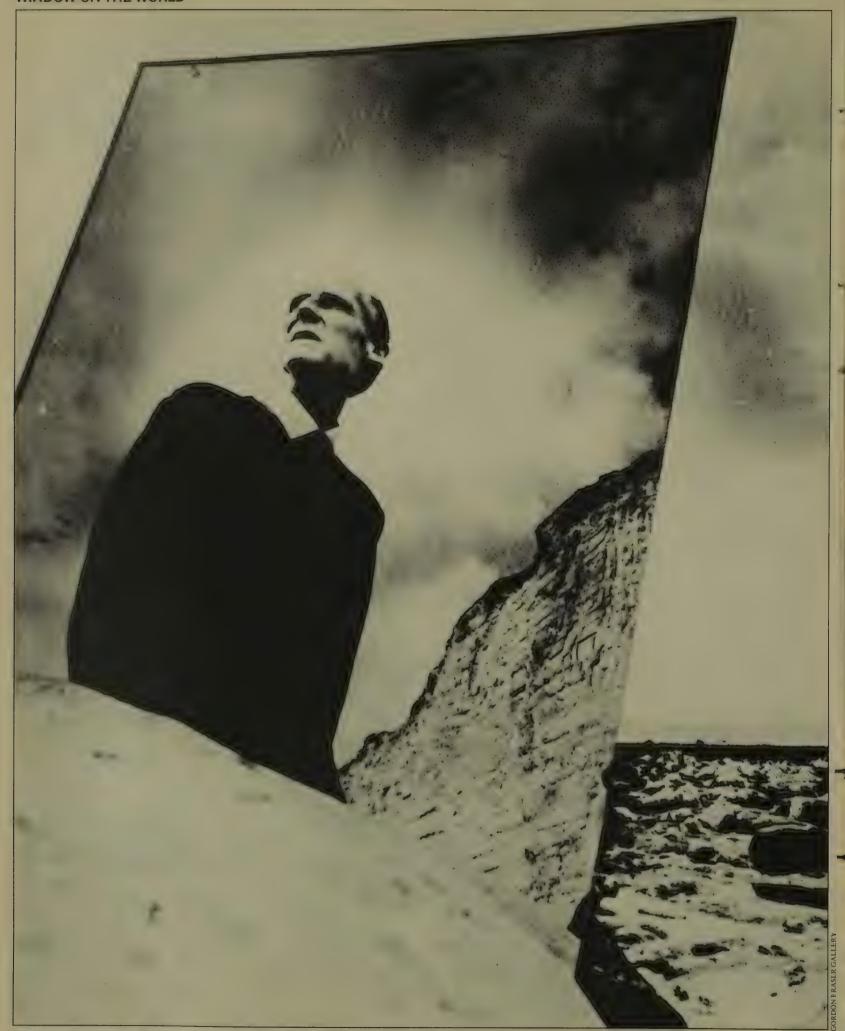




A pall of black smoke hung over Hans Crescent after the explosion. The Princess of Wales visited the injured in Westminster Hospital, top.



Unrest in Tunisia: Riots in which at least 100 died broke out in southern Tunisia and spread to Tunis and Sfax in protest at large government price increases of staple foods. President Habib Bourguiba, who declared a state of emergency in Tunis, above, where police and army blocked streets, later cancelled the increases.



Death of a photographer: Bill Brandt, the internationally renowned photographer, died in London on December 20 aged 78. British born to parents of Russian descent, he studied in Paris under Man Ray, coming to London as a photo-journalist in the 1930s. His portraits, of the obscure as well as the famous, are among his best-remembered works, for they subtly suggest at the same time as they accurately portray. This striking self-portrait was made in 1966.



War museum plans: The Imperial War Museum, which does not record all wars (even of an imperial kind) but only those of the 20th century, has prepared a programme of extensive repairs and re-development which it hopes to complete over an eight-year period at a total cost of £20 million. All that is now needed is the money. The plans include the provision of new exhibition galleries, enlarged entrance hall, education centre, new shop, reading rooms, restaurant and other improved facilities for the public. All will be contained within the boundaries of the present building in Lambeth, which was originally the central part of the Bethlem Royal Hospital, better known as Bedlam.

The building was designed by James Lewis and built in 1815. The tall copper dome (replacing the original small cupola) was added by Sydney Smirke in 1845 and rebuilt in the early 1970s after it had been destroyed by fire, deliberately started. The lunatic

asylum, which moved in 1930, occupied all of what is now the Geraldine Mary Harmsworth Park (created by Lord Rothermere in memory of his mother). The central part of the building was acquired by the Crown and preserved to provide a permanent home for the museum, which moved there in 1936.

Though basically sound the building now needs substantial repairs and its drainage, plumbing, wiring and heating must be renewed. In addition the museum, which remains much as it was in 1936 although its collection has grown hugely with the addition of material from the Second World War and later conflicts, urgently needs more space. By an imaginative filling-in of the courtyard (once the exercise area for Bedlam's inmates) the exhibition space can be nearly doubled, and with subsequent building over and round the cinema the total space available to the museum will increase from 13,700 square metres to 22,400.







The front of the War Museum, top, as it is today, its purpose well advertised by the two 15-inch naval guns. Formerly part of the buildings of Bedlam, centre, which occupied the site from 1815 until 1930, the museum moved here in 1936. It recently commissioned Arup Associates to produce a plan to provide more exhibition space and other facilities, the basis of which, bottom left and right, is a glass-covered in-fill of the central courtyard.

WINDOW ON THE WORLD





Royal steps: Prince William of Wales, left, nearly 18 months old, walked in public for the first time when he appeared before the Press with his parents, the Prince and Princes of Wales, below, in the gardens of Kensington Palace.





Papal prison sist: During a visit to Rebibbia jail in Rome Pope John Paul II officiated at Mass for the prison's immates, top. He also spent some 20 minutes in a private meeting with Mehmet Ali Agea, above, who rired to assessmate him in May, 1981. Agea asked the Pontif's forgiveness, which was freely granted.









Lynda Ellis is incurable. But she's learning to live again.

Lynda Ellis was bright and outgoing. She intended to become a domestic science teacher. Until she had a car crash. Severe head injuries left her without speech and blind in one eye. Nine months later, still unconscious and with little hope of recovery, Lynda was admitted to the RHHI.

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OUR NOTEBOOK Fed 84

Relating National Service to the Welfare State

by Sir Arthur Bryant

On this page last month I wrote of the effect of National Service on those who underwent it until, in the interest of professional military training, it was abolished by a Conservative government in 1963; and of the consequent loss suffered in what is the most enduring of all conservative interestsnational unity and cohesion and, using the word in its widest sense, of education for nationhood. As a result, though their superb standard of training and fitness for their professional tasks shown by our three regular fighting forces during the Falklands campaign seemed to justify that decision of 20 years ago, the nation as a whole is today the poorer and more divided for it—by differences of race, education and ideology and in standards of living which have been unequally affected by

I suggested in last month's article that we need today a new definition of National Service—or, to be more precise, an old and discarded one—dedicated to uniting the British people. And I promised to suggest ways in which it could be achieved.

The root of the trouble from which we are suffering lies in the changed meaning of the words "National Service" and "Welfare State", both of which came into existence at a time when such service had a very different meaning to that put on it today. The Welfare State was a wartime creation of a national government in which a conservative element was still numerically the largest in the three elected Parties who together placed it on the statute book. It was intended to provide for the welfare and material wellbeing of all in need as the permanent counterpart and accompaniment of the devoted service to the nation then being given by men and women who were selflessly and devotedly serving their country in arms.

When, however, the war ended and those who had survived returned from active service, a general election in that hour of victory and universal release replaced a predominantly conservative Parliament with a predominantly socialist one which saw and adopted the Welfare State as its own ideological creation and proceeded to administer and develop it without any relation to the patriotic National Service which had brought about its birth; and to pay for it on the most extravagant "nevernever" by borrowing at interest which could be met only by taxation and, as a result, by constantly rising prices which the creators of real wealth had to charge for their goods to meet such

In the absence of any continued national patriotic effort to balance and sustain it, the Welfare State could only

draw for its support on the public purse, that is, on the taxpayer. In other words, under the post-war socialist government, and its immediate conservative and socialist successors, the Welfare State was financed and paid for by a disastrous cumulative monetary inflation, while its origin as the natural by-product of popular patriotic service to their country by the young and fit has been completely forgotten. As a result, the annual charge of servicing the public debt has risen in the past quarter of a century more than tenfold-something which had never happened before on such a scale in our entire history as a nation.

Yet, by building on and extending the Government's present tentative scheme for reducing unemployment among school leavers, the school leaving age could be raised by an additional three years to be devoted to National Service. This, while removing from our tragically overstocked adult labour-market long queues of unemployed youth, would add to our theoretically scholastic education a practical link between it and the mechanized working society of the modern industrial world. Like school it would be compulsory, but within its wide national framework it would allow the widest possible freedom of personal choice of activity for those taking part in it. Unlike the compulsory national service of other major nations its purpose would be service to the community, not for war-the function in libertarian Britain of our superlatively trained professional fighting forcesbut for peace. And it would include the

essential discipline which youth has to learn of obedience to orders and so of fitness in turn for responsible command at all levels.

The new peacetime National Service could be staffed by the same kind of dedicated and experienced leaders and trainers of youth who performed that office for it during the war, by being drawn from the middle and uppermiddle rank officers in all three Services who, at a time when their capacity for teaching and leadership is at its highest, the Ministry of Defence at present is forced to put into compulsory retirement with large capital sums. The theme of the teaching needed for the new National Service would be love of one's country and countrymen and the Christian obligation to serve and relieve those in need.

The purpose and task of the new National Service would be to awaken and utilize to the maximum degree the enthusiasm and idealism of the nation's youth to perform in the nation's name essential and beneficial national work which otherwise would not be done-and to do so without regard to sectional considerations of personal profit, party or ideology, but for the enduring benefit of the nation as a whole. Like the patriotic service and sacrifice of youth during the war, though above price it would be rewarded not at commercial values or at trade union enforced levels, but at the rate required to sustain a vigorous and healthy life for its members and a decent and just standard of living for their dependents.

Its work would enlarge and sup-

plement, not compete with, impede or interfere with, the normal commercial or statutory work of the nation which would continue as at present; the hitherto unemployed personnel of the National Service would add to it a new dimension unattainable for financial reasons under ordinary commercial or civic practice. Thus those who chose military or semi-military forms of service could relieve the regular armed forces of garrison, home defence or the United Nations' peace-keeping missions which keep them from concentrating on their real war-training duties; others serving as auxiliary police could help to reduce the lawlessness which infects our streets and by their vigilance and presence protect the public from the present appalling plague of mugging, sexual assault, burglary and house-breaking. Others who chose to learn a craft or trade could enrich the national heritage whose function it would be their pride and duty to help preserve. Others could patrol and care for the country's coastline and its public footpaths and walks, or assist the work of our merchant marine and coastguard service.

Utilizing resources both of labour and national wealth already possessed by the country and which would otherwise remain wasted as at present, this new National Service could be independent of the earnings of our international trade, and be financed, not by borrowing at interest, with its consequent burden of ever-rising taxes and prices, but by a direct exercise of the Crown's historic and inherent right to create debt-free money and credit.

100 years ago



The damage from an explosion at 1 am on February 26, 1884 at Victoria Station—assumed to have been caused by dynamite planted by the Fenians—was illustrated in the ILN of the same week. The left-luggage "cloakroom" of the main Brighton line was the scene of the explosion which also destroyed an adjoining room and the booking office and which injured two station workers.



In 1783 the Montgolfier Brothers launched their first balloon in public at Annonay, France. Empowered by hot air and over 100 feet in diameter, it was a dramatic event and the first of many great moments in the history of Aviation.

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A LIMITED EDITION

To commemorate this great event, Crummles have made a special limited edition enamel box of 1,200 pieces. It is based on a contemporary print which records the event. Hand-painted in the traditional manner and enamelled on copper over an outline transfer, it is also appropriately inscribed around the base and decorated with portraits of the two brothers inside the lid. It is a delightful piece for all collectors as well as a superb gift.

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with Roger Berthoud

Man of reason versus zealotry

Eastward in a chill wind below the skyscrapers—the stepped Trump Tower and the pitch-roofed Citicorp building are two of the most dramatic newcomers-across the potholed roads, through the surging crowds and the ever-honking traffic to the building which once symbolized the hope of a better world: the United Nations' headquarters by the mighty East River. To the 38th floor (you spend much time in lifts in New York) and the office of a little-sung Briton with a key post: Brian Urquhart, under-secretary-general for political affairs since 1974.

This slight, unremarkable-looking man, rising 64 but seeming much less, has been at the heart of the UN's political counsels and peace-keeping activities (which he now directs) since 1946 when, as the second man to be recruited to the secretariat, he became Secretary-General Trygve Lie's personal assistant. He was in the Congo with Dag Hammarsjköld-whose biography he later wrote—and with Ralph Bunche, a "glorious man" whose old office he now occupies. They were his two mentors.

From that office he deals with what he calls the "hard core" of international cases: notably Kashmir, the Middle East, Cyprus, Namibia. "There used to be a view, which came out of the optimism of the USA, that there is a solution to every problem," he said, his back to a staggering skyscraperscape which underlined his point. "But many problems, and I must say particularly the really Rolls-Royce, hand-tooled ones the British constructed, are by their very nature insoluble. All you can do is to contain them, do your level best to minimize the number of people killed, and make a constant effort to get the chaps to negotiate.

"But nothing fails like success in the public relations business. In the Middle East we have 1,200 people sitting between the main mass of the Syrian army and the Israeli army on the Golan Heights. It works perfectly and no one has ever heard of it. In Cyprus everyone reports the verbal barrages, but nobody asks themselves why no one ever gets killed, and of course it is because it is being policed by us.

"Twice now in this century we have scared ourselves sick with a world war. Then we created an alternative pattern of international order . . . but when it



Brian Urquhart: a nightmare, but fun.

turned out to be exactly as difficult as everyone knew it would be, we in the west busily sell the whole thing down the river, and go right back to the arms race, military alliances, ideological hatred routine which is certain to land us in another one.

"I don't get it. I think people don't have any determination or political stamina any more, and that is very bad. Making this thing work is a nightmare, but it's great fun if you happen to believe it's the best thing to do. One really doesn't have any axe to grind at all, except to find some improvement and above all to stop people being

The UN, he recalled, was founded on the assumption that the victorious allied powers would together supervise the peace and agree on concerted action in situations affecting international peace and security. "That has happened only occasionally, and now we have a stand-off on every subject, and ideological stand-off too, which is

"It is extremely difficult to deal with any problem in its own right. It's really a nightmare. They don't look at Central America as a problem essentially of exploitation, of appalling economic and social conditions, terrible forms of government, really a monstrous disaster for people who live there. They look at it in terms of eastwest hegemony.

"I adore this country: it's my home. But they have this periodical madness which sweeps over them. Look what it got them into the first time. They didn't recognize China for 20 years, which certainly contributed to the Korean and Vietnam wars. They thought Vietnam was a war against monolithic international communism: if ever anything has been disproved, it's that.

"Of course one doesn't like the Soviet system, but it exists, and in fact in many ways it is psychologically based in the same roots as the previous Russian system. I think the Manichean tendency, of seeing life as a struggle between the forces of light and darkness, with nothing in between, is a disaster. It's a very dangerous game. The great glory of western society is the lack of zealotry and the predominance of reason, and also the notion of leadership—that if you have a good solution, others will want to follow.

"You don't hear of people in the Third World wanting to retire to Moscow. They all want to go to San Diego or Woking. All this claptrap about Marxist régimes! Marxism is a convenient phrase for people who think they are the under-dog and see revolution as the opportunity to cease to be the underdog.

All too often the oppressed become oppressors, he agreed. But then how long did it take England to evolve a marginally decent form of government? India, the world's second largest country, remains a functioning democracy. He reckoned the non-aligned countries had come a long way in a short time in terms of political common sense and maturity, and we would live to bless them as a depolariz-

When I joined the UN after the war, the great argument was between the US and the European colonial powers, with the US claiming that decolonization was a logical extension of allied war aims. It wasn't exactly music to British, French, Dutch and Belgian ears. As a result of the US winning that argument we have created the Third World, which I think is a great step forward." Now many Americans complained how terrible the Third World was.

He is confident that the tide of opinion will flow in the UN's favour one day, and would like to soldier on for peace until it does.

Historian of the **Impressionists**

Sunday morning, and it is raining with a rather American lack of moderation. I struggle from my hotel in the low 50s to the tenebrous, book-lined flat on Park Avenue of John Rewald in the rather smarter upper 80s. Just as it was the Americans who were the most avid early collectors of the Impressionists, so this American scholar, now 71, wrote the definitive history of the movement and remains the authority on what has become perhaps the most popular phase of painting.

He is not tall, but there is something bearish about him, with perhaps a touch of Albert Schweitzer in his fine head. Born in Berlin, he still speaks English with the accent of his native Germany. His interest in painting started, he recalled as we settled in his library, when as a schoolboy in Ham-

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burg he bought a copy of van Gogh's letters to his brother. On going to Paris to study, aged 20 and with an allowance from his father (a successful chemist), he found that for the Sorbonne, French painting stopped at Delacroix. Only because he was a foreigner was he allowed to do his thesis on Cézanne's friendship with Emile Zola. It won a prize from the Académie Française when subsequently published.

Among those he came to know were Cézanne's son and Zola's daughter, Mme Le Blond-Zola, who gave him much help and support. "Cézanne's son was very nice but an absolute idiot," he recalled. "He never had anything to do in life except make money and lose it. People seemed to know when he had sold a picture and was flush, and would interest him in some scheme to turn horse-shit into gold. He died almost destitute, and his widow had to open a chocolate shop, called Chocolats Cézanne, in the Rue St Honoré." But Cézanne fils was "absolutely decent" over copyright when Rewald came to edit Cézanne's letters in 1937. Monet's elder son, by contrast, tended to be as stingy as he was rich.

Despite having married a French girl in 1939, Rewald was interned as an enemy alien in 1940 and left France for New York in 1941 (a brother was already in the USA). "There is a saying among refugees that the first three years are very difficult. American friends seem to sit back and see how you are making out. Then all of a sudden everything turns."

First the Museum of Modern Art in New York prised him away from translating instruction manuals at the War Department; then its legendary director Alfred Barr raised enough money for him to write his *History of Impressionism* (Secker & Warburg) after he had been turned down for a Guggenheim Fellowship. The museum published it first in 1946, and subsequently in a much expanded version following Rewald's first trip back to France as an American, and kept him

John Rewald with Seurat landscape.

on as a sort of attaché-détaché.

"What mattered was the idea of doing the book horizontally—all the artists in parallel, not one by one . . . it was almost like being a novelist, but having to dig the plot from dusty old documents. It is strictly scholarly, but conceived as a novel." He has revised it repeatedly.

Through the museum Rewald met John Hay Whitney, newspaper publisher and later ambassador in London. After inheriting some \$40 million aged 40, Whitney decided to follow his wife Betsey's lead and collect Impressionist and Post-Impressionist paintings in a big way. "I was taken on as adviser. and I was with them for 30 years. When he died in 1982 I was a pall-bearer, along with the President of Yale and so on-not bad for a little Jewish boy from Berlin!" Since the late 60s he has advised Paul Mellon in the same way. The retainers help to fund his researches: his catalogue of Cézanne's watercolours, as well as a collection of his lectures and writings, are being published by Thames & Hudson this year, and he toils on to complete the catalogue of Cézanne's oils.

Having communed so closely with great art, did he see any link between human and artistic qualities? "Pissarro was a great person, absolutely. Degas was very difficult, but that doesn't diminish him as a painter. I don't think Manet was a very profound person. Monet was a colossal egotist, and he was stingy, though he could rise to the occasion and be incredibly generous. Renoir had a marvellous sense of humour . . . but they never knew whether he was for or against Dreyfus. Cézanne was insecure and full of complexes, with a domineering father who made life very difficult. He was shy with women and his marriage was certainly not very good."

Rewald's next major work will be on Cézanne and America, a first study of how a great artist's fame spread posthumously in one country.

Passing on the glamour

Most major cities offer crass contrasts between the very rich and the very poor. In New York it's the extent of both that amazes—the endless dim misery of Harlem, and the size and number of luxury stores on and around 5th Avenue, like Saks, Bonwit Teller and Bloomingdales. Thanks partly to the current disastrous exchange rate, the prices have a look of fantasy about them. In the heart of this conspicuous consumption zone I met a Belgian electronics dealer's daughter who might symbolize success in the land of continued opportunities.

Born in Brussels 37 years ago as Diane Halfin, she met the wealthy Prince Egon von Fürstenberg while studying at the University of Geneva. She became pregnant, they married and came to New York where, to cut an oft-chronicled story short, she created the Diane von Fürstenberg business empire, starting with flattering but affordable little wrap dresses, then adding first cosmetics and latterly furnishings to fashion. Implicity, a signed Diane von Fürstenberg product passes some of her glamour to the buyer.

And there she was in her pleasantly cluttered office, a tall, leggy lady in a tight black leather skirt and loose spotted blouse tied at the waist: slim as a model, high cheek bones, amused yet vulnerable eyes, lots of tousled hair.

Would she, I wondered, have succeeded had she stayed in our dear old Europe? "The scale is so much larger here," she replied in her Frenchaccented English. "I was very deter-

mined to be my own person—I would have done that wherever I had been." And the name? "It opened a lot of doors, but it's not enough. If you make a cake, you need a lot of ingredients.

"For many years I was very pro-American. Right now, when I go back to Europe I just love it, though maybe if I lived there I would feel frustrated. In terms of refinement and enjoyment the quality of life is better there. Perhaps the idea is to make money here and spend it there." She laughed and twiddled a tousled lock. Two of her student years, she reminded me, were spent at a language school at Oxford. She loves dealing with the English, and was delighted to have sold her \$20 million a year cosmetics business last August to our own Beecham Group. She still works on the creative side, developing and promoting new and existing products-"but they have all the problems'

The idea of moving into home design came to her about seven years ago. "I was very high on dresses then—you could walk three blocks and see 40 women in my dresses. I felt how nice it would be to design a whole environment for women." Aiming at middle America, she sold the idea to Sears, the nation's biggest retail outlet. Starting modestly in linen, she is now, with her design team, doing both hard and soft furniture, the latter in two-tone woods to give an effect of marquetry. It has a pleasantly Art Deco-ish look to it: "a bit boaty", she calls it, "like a liner".

Although she now has everything materially she could desire, she seems unlikely to relax and enjoy it. A spell amid the sedative humours of London might be wonderfully relaxing.



Diane von Fürstenberg: making a cake needs lots of ingredients.

Pinstripe Medici?



relatively impoverished – sector in any community's life. The answer is simple. Culture is an important – if culture's financial burden and, at the same time, bring

company can help to foster the role of business sponsorship That's ABSA's ultimate aim, supported by more than 100 leading British businesses. To find out how your of the arts, contact ABSA director Colin Tweedy at

Recession notwithstanding, now is the time for business to help stimulate a new British renaissance of the arts. Doublet and hose are purely optional.)

the media of expression that they use. The OED is its principal record and register. But the founding fathers a century ago did not realize what a vast and endless engine of English scholarship they were setting in motion. It was the baby of an archetypal Victorian self-made scholar, James Augustus Henry Murray. He was born in 1837 in Denholm in Roxburghshire, the son of a small tailor of covenanting stock. Even at school they said: "James Murray will never make a farmer: he has always a book in his pocket." He became assistant master at Hawick grammar school, and a passionate student of philology, natural science and local antiquities. All his life he was a God-fearing, teetotal, non-smoking, philoprogenitive, polymath, curious dominie. To try to save his first wife's health he moved to London to a job in the Chartered Bank of India. After she

died, he joined the staff of Mill Hill

School and pursued his philological

studies.

That was how he came to edit the dictionary. As long before as 1857 the Philological Society had resolved to produce a completely new English dictionary for the new age (to complement what Webster was doing across the Atlantic), and appointed Herbert Coleridge and Dr Frederick Furnivall as its first editors, to collect unregistered words in the English language, with illustrative quotations in the lexicographical modé introduced by Dr Johnson. Work had been going on with haphazard amateur profusion for 20 years, when they decided to appoint Murray editor. He thought that the task would take about 12 years and that he would be able to combine editing the dictionary with teaching. Instead he found himself, in the title of his grand-daughter's biography of him, published in 1977, Caught in the Web of Words, tied to the mighty dictionary for the rest of his long life. His ambition was to see it completed. But he missed by 13 years.

A to Ant and

This month sees the centenary of the publication of the first volume of *The Oxford English Dictionary*.

after

by Philip Howard

February 1 is a red-letter day for

English literature. It is the centenary of

a date as significant as 1611 (the Auth-

orized Version) and 1623 (the First Folio). On this day in 1884 was pub-

lished the first fascicle of a book that

has been almost as important to the

English language as the Bible and the plays of Shakespeare. Its title, A to Ant,

may not be as sexy, in the vogue phrase

of Fleet Street, as the Song of Solomon or Love's Labour's Lost. But A New

English Dictionary on Historical Prin-

ciples, that monument of Victorian scholarship, has been almost as influ-

ential as the Bible and Shakespeare,

from both of which it quotes copiously

and slowness of the publication: it took

44 years until the final fascicle, not, as it

happens, XYZ, but Wise-Wyzen, was

published to complete what has come to be called The Oxford English

Dictionary. The story is not over yet,

and will not be for as long as English is

a living language. Next year Robert

Burchfield, editor-in-chief of the Oxford dictionaries, will publish the

fourth and final volume of his majestic

Supplement (the second) to the OED.

After that the lexicographers will start

again from the beginning, like painters

of the Forth Bridge. Our living

language changes all the time, and it

changes faster today because of the

proliferation of users of English and

The Ant is symbolic of the industry

in its millions of illustrative citations.

Nevertheless, he laid down the lines of work: the pattern of the entries and the phonetic system for indicating pronunciation are still Murray's. The work was often called Murray's English Dictionary, greatly to the indignation of that austere and upright scholar (the title The Oxford English Dictionary first appeared in the reprint of 1933). Murray edited more than half the dictionary personally, including, of course, the first fascicle A to Ant, the centenary of which we are celebrating this month. The dictionary became his life, in a form of beneficent lexicomania. It is entirely characteristic that Murray got into correspondence with Robert Browning, but only to ask about the exact meaning of "apparitional" in Browning's Aurora Leigh.

Can we detect the hand of the master in the parts of the dictionary that he edited himself? I think that we can. Murray was more parsimonious in his illustrative material than his successors, because he was under constant pressure from the Delegates of the Oxford University Press to bring their great white elephant home to stable as economically as possible. As work went on, and the Press recognized that what it had was not a white elephant but a jewel in its crown, entries had a tendency to expand.

I suggest that we can also recognize the pen of Murray in the dry concision of his entries. His successors, Bradley,

credit on itself.

12 Abbey Churchyard, Bath. million a year to foster music, drama, literature, opera and

won an ABSA award this year for the Mobil film restoration programme in conjunction with the British Film Institute. Why should an oil company – or any other business, for Mobil contributes its share of that amount. And indeed,

According to the Association for Business Sponsorship of

the Arts, British industry is now spending about £13

the visual arts.

sponsorship of the arts is as vital today in twentieth century

Britain as it was during the Florentine Renaissance.

of Lorenzo the Magnificent. But the need for commercial

Business dress may have changed somewhat since the days

hat matter – concern itself with the arts?



Craigie, Onions and Burchfield have all been eminent scholars and dab hands at a neat definition. But Murray's definitions often combine pedantry with poetry in a style that was perhaps possible only in the age of high Victorian self-confidence. Take Murray on the first meaning of "Ant" in his first fascicle: "A small social insect of the Hymenopterous order, celebrated for its industry; an emmet, a pismire. There are several genera and many species, exhibiting in their various habits and economy some of the most remarkable phenomena of the insect world." I think I can detect in that the voice of the poor young scholar, who roamed on the moors around Hawick with his eyes open to the wonders of the world.

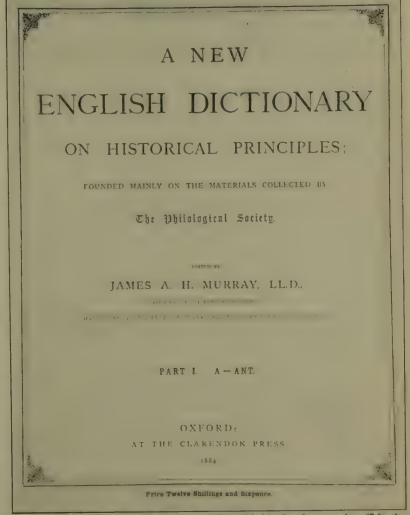
Johnson invented the lexicographical art of defining a meaning of a word precisely in as few words as possible. Murray and his successors have turned it into a peculiarly British professional art form.

How does it look, the great dictionary, 100 years on? It is not without its critics, though on a centenary I dare say that we should utter words only of good omen. I have heard people complain that it is otiose for it to include hapax legomena from writers such as James Joyce; words that are never going to pass into common use. The answer to that is that the definitive English dictionary must include the words of its best writers. And the great lexicographers, from Johnson and Murray to Burchfield, have had no difficulty in recognizing the writers who

are best. That is why their work is a marvellously entertaining read and a repository of English literature, as well as the greatest dictionary in the world.

A more speciously damaging criticism is that the OED is out of date. It was fine for the Victorian age, when the language was mainly written and supervised by the élite of educated users of the Queen's English. Today infinitely more English is spoken than written. And the dictionary's insistence on written documentation for defining the meaning and history of a word means, it is suggested, that it misses many new words used by teenagers, rock musicians, and others of the nonwriting classes. In fact experience and research indicate that a new word is hardly uttered at a rock concert, say, before it is written down in some publication such as Rolling Stone. And Burchfield has his spies everywhere, reading the most improbable and exotic publications in the world.

For the next great Supplement I dare say that we shall have to go onto VDUs rather than the comfortable old slips introduced by the founding fathers and still used. We do need the money from some benevolent wordsmith for a complete revision and consolidation of the dictionary and its supplements. Many new texts and much new knowledge have come to light since Murray toiled in his Scriptorium. But this is the month to praise A to Ant, and our famous fathers who begat it, the best dictionary this side of the heavenly carrels



Top, Sir James Murray, editor of the *OED*, with his daughters and staff in the Scriptorium of his Oxford home. Above, the title page of the first edition.



Six months ago he may have mugged her for the price of the cup of tea

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This is a true story. To respect the privacy of those involved we have used models and fictional names



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The future of Gibraltar

by Norman Moss

Fes 84

Democracy may now flourish in Spain, but the Gibraltarians still prefer to stay British. Can friction over the colony be reduced without jeopardizing its way of life? An answer may be needed this year.

Gibraltar, like the Falkland Islands and Hong Kong, is a left-over piece of empire. The British flag flying over it is a reminder of the days when Britain was the major power in the Middle and Far East, and the natural country to control the entrance to the Mediterranean. It is a thorn in the flesh to Spaniards, who insist that Gibraltar rightly belongs to Spain, and it is also, these days, a source of friction within Nato and the EEC.

Spain wants Gibraltar back, and in pursuit of this claim it is maintaining a land blockade, which makes life difficult for the Gibraltarians. But now there are hopes that this blockade will be lifted because Spain's entry to the EEC is expected to be finalized this year. The British Government has indicated that it will veto Spanish membership unless the blockade is lifted, and anyway the maintenance of a land barrier between two member countries is against EEC rules. Then Gibraltar will be left with only one economic crisis, caused by the closing down of the Navy's dockyard.

The British and Spanish governments agreed three years ago that they would negotiate their differences over Gibraltar, and the border would be opened at the same time. But one thing after another held up the start of negotiations. Spain opened the border anyway, just a crack, but in a way that benefited Spain more than Gibraltar.

It is not much to quarrel over: 3 miles long by about ½ mile wide, most of it bare, uninhabitable rock that rises suddenly and spectacularly, a pimple on the tip of the Iberian Peninsula. It has only one main street containing most of the shops along one side of the Rock, just wide enough for two cars to pass, with a few streets leading off it, most of them climbing steeply. From the top of the Rock you can see the Atlantic on one side and the Mediterranean on the other, and on a reasonably clear day you can see Morocco, 20 miles away, from a hotel window. It is this commanding position that gives Gibraltar its importance.

The Lisbon Declaration contains a phrase about taking into account the wishes of the inhabitants of Gibraltar, and these are abundantly clear. There are 29,000 inhabitants, mostly descended from Italians, Maltese and Spaniards, mostly mixed; they have British citizenship; they want to remain British and they express this feeling with fervour. In 1967 a referendum on the subject produced the kind of figures that are usually seen only in elections to the Supreme Soviet: 96 per cent of those eligible voted, 12,138 in





Sir Joshua Hassan, Chief Minister of Gibraltar; and the border between Spain and the Rock.

favour of remaining British, and 44 against.

But they are not like any other British. Most speak Spanish, but they read English newspapers. They have British institutions but a Mediterranean temperament. Anomalies abound. Two policemen in bobbies' uniforms and helmets confer in Spanish under a palm tree. There are pubs with names like the George and Dragon that serve draught bitter and cottage pie and chips, but stay open all day. Children stream out of school chattering noisily in Spanish, but they have been studying for O levels.

Main Street has the rhythm of a Spanish village. It is busy in the morning, somnolent in the first part of the afternoon when shops close for two hours, and then it erupts at the end of the afternoon with sound and sociability, as people come out to saunter or stand about on the corners, meeting their friends, gossiping, arguing, admiring one another's babies. At the Astoria Club the darts team is making plans for their next contest, over pints of beer. The television set over the bar is tuned in to Tarzan y Las Sirenas, broadcast from Malaga. (There is also a Gibraltar TV service in English.) When the subject of nationality is raised, Willie Martinez, a customs inspector, declares, "No one here will consent to be Spanish. We are British." Then he suddenly adds, with un-British immoderation: "I would die for the Queen! I would die for the Queen before I would die for my wife!" "You'd better not tell your wife that," I say jokingly. "She already knows. I've told her," he replies.

The tie with Britain is extraordi-

narily strong. In all matters except economic ones, Britain, 1,100 miles away, is Gibraltar's hinterland. If Gibraltarians go to university, with student grant and fare paid, it is to a British university. Professional training is provided only in Britain—for doctors, lawyers, architects, nurses. Even the priests train in Britain, although the most Roman Catholic country on the Continent is just over the border. (Most Gibraltarians are Catholic.) The Catholic Bishop of Gibraltar is a member of the College of Bishops of England and Wales.

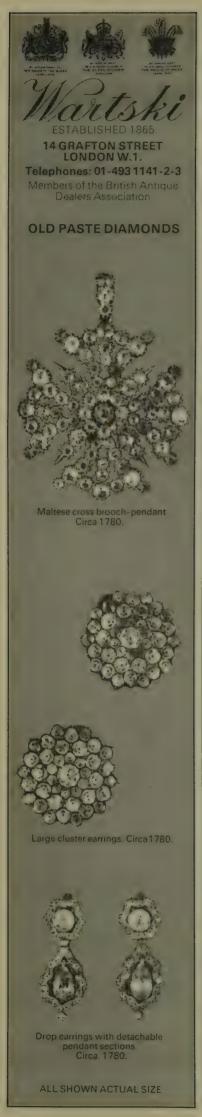
Gibraltar is a colony, with a governor who is traditionally a military or naval man, currently Admiral Sir David Williams. There is an annual garden party on the Queen's birthday, held in the Governor's little courtyard garden among the orange trees. It is also a mini-state with an elected 15-man legislature, the House of Assembly. It has its own laws, which are modelled on Britain's but usually lag a little way behind; Gibraltar has just passed Britain's 1959 divorce law, but the wearing of car seat belts is still not compulsory.

The Chief Minister, Sir Joshua Hassan, is a tubby, volatile, fast-talking QC and Master of the Middle Temple, who has a pithy way of dealing with the arguments about sovereignty. "Britain has an obligation to get out of places where the people don't want her," he says. "But she also has an obligation to stay where the people do want her." On the Spanish view that foreign occupation of Gibraltar makes Spain incomplete territorially, Sir Joshua says: "Liberty is more important than tidiness."

Like the leader of the opposition, Peter Isola, another lawyer, and like most Gibraltarians one talks to, he says that he feels like a foreigner when he goes to Spain and sees policemen carrying guns and encounters Spanish attitudes to the law and authority.

Britain has promised Gibraltar that it will never allow the transfer of sovereignty against the wishes of the population. Like all ardent patriots the Gibraltarians are suspicious of diplomats and many believe that the Foreign Office would dearly like to get rid of Gibraltar, as it is the only source of conflict between Britain and Spain. They want constant reassurance. The small number of MPs who interest themselves in Gibraltar are rewarded with invitations to visit and with freedoms of the city. Both Gibraltar and Spain saw a parallel in the Falklands War. The Gibraltarians were heartened by Britain's staunch defence of a distant people's right to remain British, and gave £66,000 in individual contributions to the South Atlantic Fund. Spain identified with Argentina, and was among Britain's most vehement critics in the UN debates.

Talk of being flexible about the Rock of Gibraltar comes close to being a contradiction in terms. Nevertheless, several compromises have been suggested: that Britain might have a sovereign base area in a Spanish Gibraltar ("And have the Guardia Civil walking up and down Main Street? I'd sooner jump in the sea," vows Sir Joshua); or that a Gibraltar could have local autonomy under the Spanish flag; or be a free port area. From some Britons has come the unofficial suggestion that Spanish pride might be mollified ">>>>



The future of Gibraltar

if a Spanish admiral were given a Nato command on Gibraltar (Spain is a member of the Nato alliance but at present, like France, does not commit any forces).

Gibraltar is certainly important to Nato. During the Second World War the British on Gibraltar prevented any enemy ships (except a few U-boats) going into or out of the Mediterranean. So many military forces were moved in that most of the civilian population was evacuated to make room for them.

Today, from a site high on the Rock, a Navy unit with electronic detecting gear identifies every ship passing through the Straits with an accuracy and reliability that reconnaissance satellites cannot always achieve. Since Russia has to divide its navy among the Black Sea, the North Atlantic/Baltic and the Pacific, its ships move about a lot; in a typical week there will be 12 Soviet warships among the 650 ships that pass through the Straits of Gibraltar, as well as some 250 Soviet bloc merchant vessels.

The dispute with Spain impedes the use of Gibraltar for Nato purposes. The United States has important bases in Spain and is anxious not to offend the Spanish military, so American naval ships do not call at Gibraltar as often as they might and they do not use it in Nato exercises. Spain bars British military aircraft using Gibraltar from crossing Spanish air space. So the Boeing 737 that flies from London to Gibraltar twice a week on a Ministry of Defence charter cannot follow the normal civil route, but must fly out to sea and around Spain and Portugal. The airport is right next to the frontier, and a military aircraft coming in to land cannot fly a normal 3 mile glide path since this would take it over the Bay of Algeciras. Therefore it has to come in from the sea, which is sometimes tricky because of turbulent winds blowing around the Rock. If a plane has to infringe Spanish air space for safety reasons, stiff notes are exchanged. It is like having a hostile and litigious next-door neighbour.

Members of the services based on Gibraltar find it cramping. When I was there the First Battalion, Duke of Wellington's Regiment, was carrying out a four-day exercise hunting down insurgents; they could not stay far from the roads and houses, and much of Gibraltar resounded from time to time to the crackle of automatic weapons and the crash of practice grenades.

Partly as a rationale for having military forces in a state of preparedness, some officers have devised a scenario in which they might have to defend the Rock: a maverick Spanish colonel, instead of assaulting the Parliament building as one did two years ago, leads some troops in a free-lance invasion of Gibraltar, to capture it for the honour of Spain.

Because of its strategic location,

Gibraltar's history is military history. Its monuments are military monuments. It even takes its name from a military commander, Tarik Ibn Ziyad, who began the Arab conquest of Spain by landing there in AD 711. "Gibraltar" is a corruption of the Arabic *Djebal Tarik*, meaning Mount of Tarik. Britain took possession of it under the Treaty of Utrecht that ended the War of the Spanish Succession. It was signed in 1713 and is probably the oldest treaty that is still cited in an international dispute.

The Treaty gave Britain control of the Rock and its fortress, but not the adjacent land. Spain claims that Britain edged the border back; Britain denies this. The Treaty also says that there shall be no right of access by land, so that so far as the Spanish are concerned not only are they justified in closing the border, but also any right of passage at all is an act of generosity. It does seem that the Treaty envisaged a British garrison, not a community.

Spain's current push for Gibraltar began when the Queen visited it in 1954, to Spain's intense annoyance. The Spanish authorities clamped down a series of restrictions on border crossings, and in 1969 closed the border entirely. Now Gibraltar has to import everything by sea: food, drinking water, even building materials.

The border closure threw Gibraltar's tourist boom into reverse. Many British people began their holiday on the Costa del Sol by flying to Gibraltar, partly because it was cheaper than flying to Spain. People either on holiday or living in southern Spain would come across for a few days for a taste of England.

Some 700,000 people crossed the border into Gibraltar in the year before it was closed. This was cut to zero, and the number of visitors from London dropped from 100,000 a year to 25,000, although it has picked up since then. Hotels have been operating at a fraction of capacity. Bland, the leading Gibraltar travel company, which owns a controlling interest in Gibraltar Airways, the Rock Hotel and the cable car, has cut its staff from 1,000 to 300. Gibraltar officials take visitors to the frontier with the same indignation and proud resentment with which West Berliners show visitors the Wall.

The Spanish opened the border at the end of 1982 "for humanitarian reasons", but this has turned out to be another blow to the Gibraltar economy. Residents of Gibraltar may now cross the border, but only Spaniards may cross in the other direction, and they may not bring anything back with them. This is good news for the many Gibraltarians with Spanish relatives they had not seen for 12 years, and others who now play golf or ride at Sotogrande at the weekend. However it does not do anything for tourism in Gibraltar since Britons in southern Spain cannot come over. Furthermore. a Gibraltar housewife can do her weekend shopping in La Linea where things cost less, and a group of servicemen

can save money by spending their evening out in a Spanish restaurant and bodega 100 yards on the other side of the border. A few Britons working in Gibraltar now buy or rent homes in Spain, where building costs are much less and land is cheaper, and commute. The result is a big outflow of money. And everything still has to be brought in by sea.

Gibraltarians are looking forward to the opening of the border for a resumption of tourist traffic. All the more so as the Navy dockyard, the principal source of revenue, is closing down at the end of the year. This has been the subject of furious negotiations. The Government agreed to a year's reprieve—the dockyard was to have been closed at the end of 1983-and a payment of £28 million towards readjustment, plus a guarantee of a certain amount of work when the yard opens as a ship-repair yard under private ownership. Maritime observers expect it to prosper, even more than Malta's dockyards did after the British Navy left, because of its unique position on one of the world's busiest sea lanes. In commercial or military affairs, geography is Gibraltar's greatest asset. But the union is worried about continuing employment.

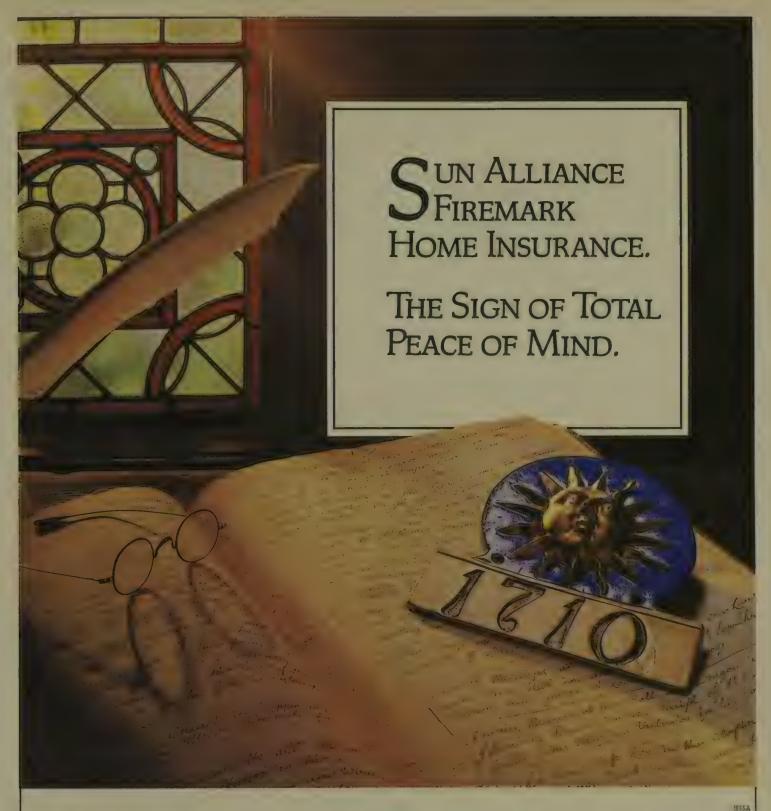
What one does not see in Gibraltar is the kind of dynamism with which Hong Kong and Singapore tackled their plight as crowded islands with a diminished income from the military. They created new industries that rely on skills rather than on space or resources; Gibraltar is not trying to do the same. It is like a young person who has still not adjusted to the fact that his job in his father's firm will soon come to an end, and that he will have to earn his living in the competitive world.

When Spain began its most recent push to get back Gibraltar, it was a dictatorship and poor. Now it is a democracy, and one with a standard of living that is not so far behind that of the rest of western Europe. Some Spaniards believe that this might make the prospect of handing over Gibraltar less unthinkable to Britons, and more palatable to Gibraltarians.

But the possibility of peaceful absorbtion into Spain, if it ever existed, was pushed back further by the blockade. Not unnaturally this has aroused the enmity of Gibraltarians, all the more so as it was accompanied in its first years by a Press campaign which depicted them as pedlars and camp followers. (Some Spanish officials now admit privately that the blockade was a mistake.) As trade Minister Andrew Canapa puts it, "I'm angry at the way Spain has behaved, and my children are angry. If the Spanish want to woo us, they'll have to wait until my grand-

The Gibraltarians' group identity and their presence in this place is an accident of history. But accidents of history lie behind the existence of many nations. For the time being, they will continue to cling to their identity, and to fly the British flag over it

children are born, and start on them."



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The fragile edges of the Green Belt

Photographs by Janine Wiedel

Of the 1.2 million acres of the Metropolitan Green Belt the GLC owns more than 12,000 acres, 10,000 of which are in Greater London. The government White Paper to abolish the GLC proposes to divide its land among the London Borough Councils, which at present seek strategic advice and resources from and refer any planning applications to the GLC. During the last six years 85 per cent of planning applications have been turned down, but there are fears that under local government control the Greater London Green Belt areas will be threatened by the demands of short-sighted local interests. There are also increasing pressures for residential and commercial development with the imminent completion of the M25 Orbital Road. Department of Environment draft circulars on national Green Belt policy and land for housing, withdrawn last November, are being revised. The Green Belts were created by an Act in 1938 to limit suburban expansion by protecting areas of countryside from development.





Top, Green Belt farming country close to the A1 and M25 roads in the borough of Enfield is vulnerable to urban development. Above, Trent Park in Enfield, opened and maintained by the GLC, provides recreation in easy reach of central London.







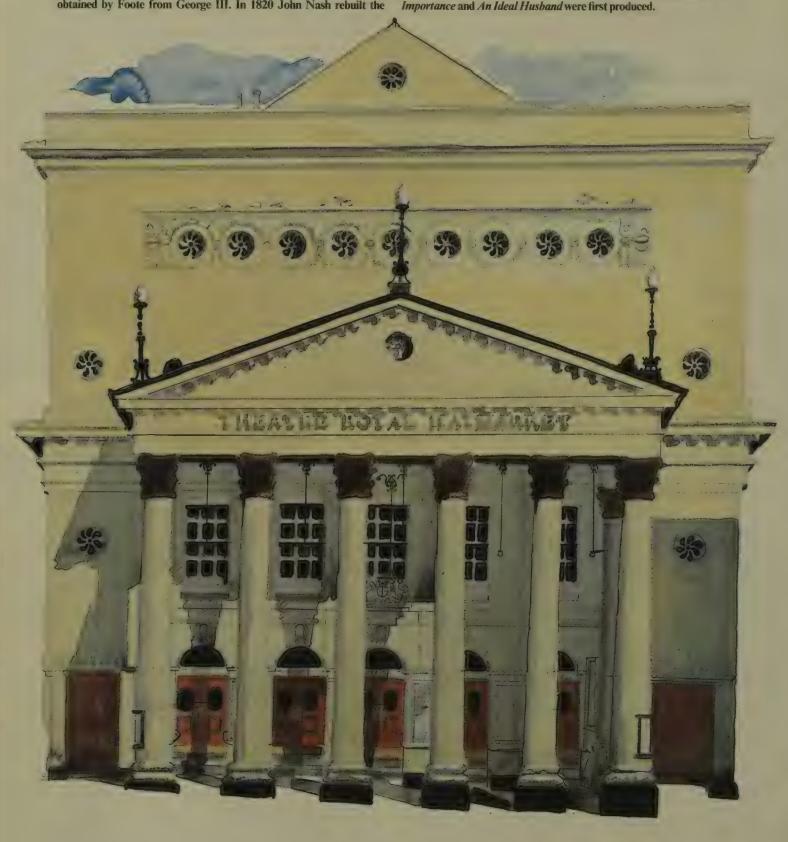


Top, the Ridgeway. Enfield, intensive farming land crossed by the M25 motorway. Above centre, sheep on a reclaimed refuse tip at Park Lodge Farm, Harefield, Hillingdon. Above and left, Black Park, a Green Belt park area in Buckinghamshire.

London Theatres by Paul Hogarth 1: Theatre Royal, Haymarket

The Haymarket Theatre was founded in 1720 by John Potter, a carpenter, on the site of an old inn. Henry Fielding's satires, which attacked the Government and the Royal Family, caused it to be closed down in 1737 when the Licensing Act was passed. It reopened 10 years later under Samuel Foote, and in 1766 was given the courtesy title of Theatre Royal by virtue of a Patent for the summer months only, obtained by Foote from George III. In 1820 John Nash rebuilt the

theatre with the pedimented portico of six Corinthian columns; it opened on July 4, 1821, with a performance of Sheridan's *The Rivals*. Many alterations to the interior have since been made, including a complete reconstruction between 1879 and 1880 by the Bancrofts, its managers, who installed the first picture-frame stage in London. It was under their successor, Herbert Beerbohm Tree, that *A Woman of No Importance* and *An Ideal Husband* were first produced.



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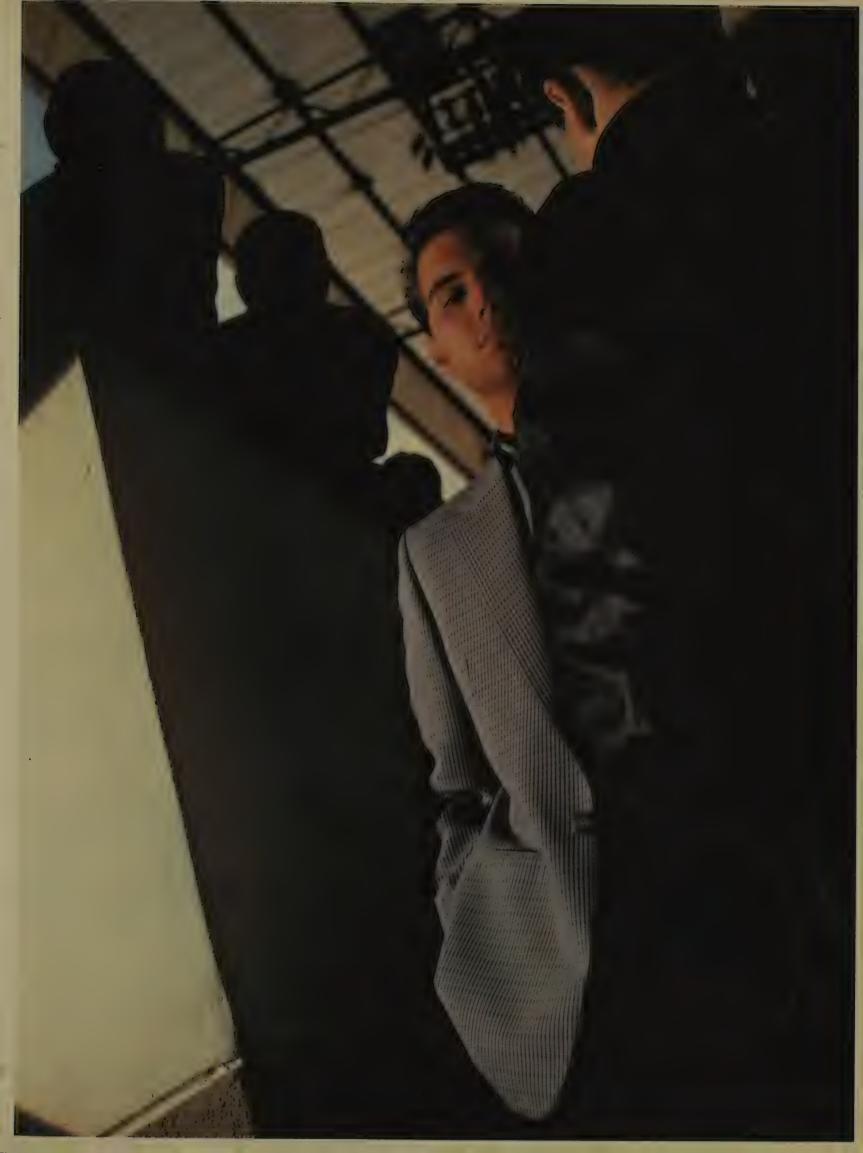
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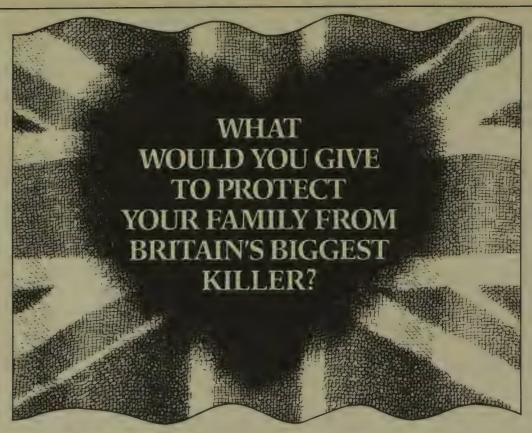
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The British and their dogs

John Williams charts the fortunes of top breeds. Tim Heald talks to some owners about their pets.

Some 200,000 pure-bred dogs are registered in Britain every year and 178 breeds are officially recognized by the Kennel Club. In spite of the wide choice more than half of the newly registered dogs will come from one of only 20 favoured breeds.

Together, the top 20 breeds have sufficient variety to satisfy most people.

The size varies from Great Dane to Pekingese, the coat from smooth Boxer to silky spaniel, and all are well tried animals. For the past two decades the most prevalent breed has been, and is, the German Shepherd, still known by most as the Alsatian. In the 1930s when every other dog one met was a British terrier—a Wire Fox, a Scottie

or an Airedale-the Alsatian was a rising star. Brought home by servicemen returning from the First World War, it appealed immediately. That canine film hero Rin-Tin-Tin may have helped in bringing the breed to the notice of the public, but it succeeded on its merit. Good-looking, trainable, loyal, its attraction cannot be denied.

Currently rivalling the Alsatian in popularity is another large dog, the Labrador Retriever. Again, this breed has been in the top 20 favourites for well over 50 years. Always a popular shooting man's dog, it has for quite a long time been adopted as one of the standard family pets. It has

THE TOP 20 REGISTERED BREEDS IN 1982 IN ORDER OF POPULARITY



German Shepherd (Alsatian)



2 Labrador Retriever



3 Yorkshire Terrier



4 Golden Retriever



5 Cavalier King Charles Spaniel



6 Cocker Spaniel



7 English Springer Spaniel



8 Dobermann



9 Rough Collie



10 Boxer



11 Staffordshire Bull Terrier



12 Shetland Sheepdog



13 West Highland White Terrier



14 Toy Poodle



15 Old English Sheepdog



16 Irish Setter



17 Rottweiler



18 Cairn Terrier



19 Pekingese



20 Great Dane

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proved friendly, equable and, when it finally emerges from exuberant puppyhood at the age of three or later, a gentle and biddable dog. In the same bracket, and lying fourth, is a breed of similar type, the Golden Retriever, which has gained steadily in popularity. My postman wishes that everyone owned Golden Retrievers—"Lovely dogs!" he declares, which from one of his calling is praise indeed.

Always in the first three, vying with the German Shepherd and the Labrador, is, not surprisingly, the Yorkshire Terrier. Family pet Yorkies always appear somewhat larger than their minuscule show counterparts, but that is no bad fault. Alert, incredibly loyal and easily portable, they fit well into modern flat-dwelling society.

What makes a breed popular? Certainly not advertising on the part of the breeders. Two or three lines in the "Pets and Livestock" classified ads column in the local newspaper is the largest advertisement one normally sees. Wide media exposure of the right sort does have some effect. The royal Corgis certainly did a great deal to popularize the breed in the 1950s and 1960s, although their way with strangers is not to everyone's taste. The Lassie films provided a boost for the Rough Collie, but the breed's good looks have always had a strong appeal.

Dogs which make good advertising material are not necessarily equally good as pets. That appealing Basset Hound which long gazed soulfully from footwear advertisements gained a brief rise in popularity, but its owners quickly found that along with its friendly enthusiasm came compulsive wanderlust and a distinct aversion to discipline. On the television screen the bouncing bob-tailed Old English Sheepdog looks irresistible in the Dulux-painted home, and demand for the breed rose sharply until people began to realize just how much grooming and exercise it needs.

Strangely, but perhaps because it appears in the less homely environment of the show ring, the annual Crufts Supreme Champion appears to make little, if any, impact on the popularity of its breed. Only once in the past 15 years has the winner's breed increased in numbers, and it was one on its way up the table of its own accord—the Cavalier King Charles Spaniel.

On the whole, breeds seem to grow or fall in popularity as their particular attributes gain or dwindle in appeal. When the trend towards the pedigree pet dog got under way in the late 1940s, the Cocker Spaniel reigned supreme, accounting for one in every four dogs registered. Then the Boxer started to catch the public eye, together with the Pembroke Welsh Corgi. Around 1950 came the most astonishing boom in the ownership of any breed—the Poodle.

It was probably the fact that Poodles do not shed their coat that helped, along with their smart appearance and general sparkle, to make the breed popular. Whatever the reason, from a total of only 258 registrations of Miniature Poodles in 1937 (Toy Poodles had not at that time been developed), demand increased until it reached a peak in 1961 at a total of more than 44,000 Miniatures and Toys. By then there must have been well over a quarter of a million in the country. The Poodle "explosion" was exceptional and did the breed no good. With popularity came indiscriminate breeding, not by the long-standing breeders but by many who simply wanted to make money, and mediocre dogs were not healthy dogs. Now that the Poodle has had its day of extreme favour, the overall standard is once again high.

In any consideration of the popularity of breeds of dog, mention must be made of the terrier, broken- or smooth-coated, tall- or short-legged, working or hunt, charmingly named the "Jack Russell". Unrecognized by the Kennel Club, although approaches for acceptance as a breed are made from time to time, there must be more Jack Russells in the country than any other style of dog, although it is doubtful how many of them the longdeparted Parson Jack Russell, who bred the originals, would have cared to adopt. Owners and their families adore them; strangers are somewhat wary of them, and rightly so; my postman emphatically says that they are the worst of the lot! But their popularity is undeniable.

The proportion of pure-bred dogs to mongrels has increased considerably over the past 40 years, and, of a total dog population estimated to be approaching six million, at least half are of recognizable breeds. (The remainder generally represent a low degree of responsibility on the part of humans, which no amount of increase in dog licence fee will probably change.) Over the same period the choice of breeds available to the potential dog-owner has grown tremendously, and this has obviously affected popularity.

Some of these newly introduced breeds will patently not have mass appeal. That the heavily wrinkled Shar-Pei should replace the moderately wrinkled Bulldog is unthinkable, and the Australian Cattle Dog may not take kindly to urban domesticity. In many cases those who have imported unusual breeds would not wish them to become universally popular. Some breeds, however, are evidently destined for further prominence. The Tibetan Spaniel, a lively and pretty companion dog, is on the increase, and the assertive breeds, such as the Dobermann and Rottweiler, are seen more often now.

Yet none of these changes seems to be much influenced by publicity, and they take place very gradually. That can only be good for dogs.

Chris Patten, Under Secretary for Northern Ireland



"Harpo came with my wife. She told me I had to take both or neither, so I accepted him as a sort of dowry. To start with he used to sleep on our bed but I've got him on to the floor now, though he still spends nights in our room. He originally came from a pet shop so no one knows who his parents are. There's obviously a lot of Collie in him though someone once said he had the look of a Pembrokeshire Corgi and

he has been accused of being a purebred Australian Collie.

"He was named after the Marx brother because he's funny and idiotic—helped by having one wall eye which doesn't affect his sight. When he was younger he used to chase anything that moved. It was wonderful watching him after a pheasant. But he never looked like actually catching one. Now he's 15 he's slowed down quite a bit; in fact he's almost like a normal dog. In the old days you'd go on a ½ mile walk and Harpo would run for 20. Nowadays we're quite happy with a gentle jog round Vincent Square."

Jilly Cooper, author and journalist

"Mabel and Barbara are practically the only people I talk to. Their father had to be put down for killing a terrier and they have different mothers. They're all mongrels—the Lurcher type. They're wonderful company and very good for a writer because there's this terrible temptation to sit on your bottom all day. We do an hour's walk in the morning and another at lunchtime. It's the only exercise I get. And in winter they're perfect mobile hot-water bottles. Wildly unhygienic. Have you noticed how there's a passionate anti-



Jilly Cooper with her mongrels, Mabel and Barbara.

dog lobby at the moment, all based on the eye disease they're supposed to pass on to you? I gather there's about as much chance of getting it as there is of Concorde falling on top of you.

"Actually Mabel and Barbara are the main reason we had to leave London. They did such terrible things to the neighbours' cats. Basically Barbara's a punk. She's very affectionate and jolly but she's a show-off and she's always helping herself to other people's food while Mabel stands there despairing with embarrassment. Barbara's the first dog my husband's really liked. She's named after his aunt."

Admiral of the Fleet Lord Hill-Norton



"Rollo's not quite three and we've had him since he was four or five months old. He has a very aristocratic grandmother but she had an encounter with what they call a 'farm Labrador'. We bought him from someone near Bath. He was obviously the runt of the litter, painfully thin and very car-sick we were told. So we popped him in the back with my wife and lots of newspapers and sure enough he sicked up at Devizes. He was very nervous when we got him home but we fed him up and he's a fine dog now.

"We've had a lot of Labradors but he's a real clown. He has a curious habit of lying down like a dead hare with his front legs suspended with no visible means of support and two teeth protruding from his mouth. Absolutely out for the count. We're both besotted with him. He's an excellent watchdog. He's not trained for the gun but he had a sort of short Borstal course from my daughter who's very good with dogs. We only know three Rollos: Lord Clifford's second son, General Sir Rollo Pain and the Honourable Rollo Hill-Norton."

Lord Montagu of Beaulieu

"As a child I always had Springer Spaniels and they did me very well. Then I switched to Labradors and now I'm back to Springers again. Well, I've still got Labradors—they've always been called Geoff and Bess—but I recently gave my young son, Jonathan, a Springer. Jonathan's eight and the Springer is three. His name's Bobby, though that's Jonathan's idea, not mine. My original Springers were



Lord Montagu of Beaulieu and his son Jonathan with two of his Labradors and Jonathan's Springer Spaniel, Bobby.

Romulus and Remus. Bobby sleeps in the house and the Labradors are outside in kennels. They're basically for shooting so you see much more of them in winter, though Bobby comes jogging with me most mornings. A Springer is so incredibly energetic and bouncy compared to a Labrador. When you're out shooting a Springer will pick up half-a-dozen pheasants while the Labrador does two."

Barbara Cartland

"I have a white Pekingese called Twi Twi who's had a novel named after her. That's *The Prince and the Pekingese*. Do you want a rhyme? 'A dog will come when you call A cat will walk away But a Pekingese Will do as he please Whatever you may say.'

"Twi Twi is 13—that's 91. All Pekingese are brilliantly clever. And I have a Black Labrador called Duke who was given to me by Lord Mountbatten the Christmas before he died.

He's trained as a gun dog, like all Lord Mountbatten's dogs. And I have the ghost of a dog which I had to put to sleep very young—cancer of the throat. Everyone's seen the ghost. This is one of the very few houses in England to be haunted by a Cocker Spaniel."

Penelope Keith, actress, with Bertie who plays her pet in *To the Manor Born*.



"I have done Captain Beaky, you know, and there's a poem in that called "Dilys the Dachshund" in which all the animals are named after the first letter of the breed, which I thought was rather smart. And I found a sweet book called Corgiville Fair which has three Corgis called Cora, Kate and Caleb. So our Corgis are Cora and Kate. My husband had Corgis before but I didn't have dogs when I was on my own. It didn't seem fair. The elder dog's nose was very much out of joint when the second one arrived and mealtimes are still pretty frenetic. One eats much more slowly than the other. But when they play together it's enchanting. Now we have two there's a dog for the other side of the rubber ring instead

"The plumber came the other day and he said there were just two breeds he hated: Alsatians and Corgis. So I said, 'Well done, we've got Corgis.' It's all right if you come in the front door. They love people who come in the front. But if you come in the back they'll go straight for the heel. They haven't drawn blood yet and I don't discourage the barking. But I am trying to stop the biting."

Virginia Twistleton-Wykeham-Fiennes

"Bothy was a terrific morale-booster on the Trans-World Expedition, though that wasn't the reason I took him. The alternative would have been to give him away. I consulted the chief vet at the RSPCA before we left and he said we shouldn't have any problem except perhaps with ice crystals cutting his paws; but in fact he adapted to the cold better than the humans. He grew a long coat incredibly fast and he was quite happy running around in temperatures of -50°F. He's the only dog in the world to have stood on the North and South Poles, though



Barbara Cartland with her white Pekingese, Twi Twi.

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Virginia Twistleton-Wykeham-Fiennes with her husband, Sir Ranulph, and their Jack Russell terrier, Bothy.

I'm afraid he did misbehave a bit and peed on the Union Jack.

"I originally got a Jack Russell because I thought they'd need less exercise than a big dog but Bothy needs far more than the Newfoundland Labrador we brought back from Canada. He adores meeting people and having his photograph taken and I'm afraid he's got terribly bored being back in London."

Belinda Blanchard, Joint Master of the South and West Wiltshire Hunt



Four years ago I'd walked this horse up to the yard and it attacked me. There was nothing I could do. I was lying on the ground while it trampled me and Flash started howling. I couldn't hear him but apparently it was the most extraordinary noise. The boy who rescued me said that it sounded as if he, the dog, was attacking a child. It was such a strange noise that the boy came rushing over and managed to get the horse away. And as soon as I was safe Flash went to his basket and just lay there. He wouldn't eat or drink or do anything. I'm sure he thought I was dead. So one day my daughter Charlotte brought him over to the hospital. He couldn't come in, of course,

so they held me up so he could see me through the window and when he saw me smiling and waving at him he barked and wagged his tail and never looked back.

"He's 10 years old now and still going strong. He still comes out riding—provided the weather's good—4 or 5 miles are no problem for him. I've just had him drawn, professionally, because I wanted a good picture of him. He's half Spaniel and half Dalmatian and Dalmatians don't live terribly long, do they? If it wasn't for him I'd have been a gonner."

David Steel, Leader of the Liberal Party

"My Black Labrador, Jill, was fully trained and about a year old when she joined our family. She is a ferocious guard dog, a gentle children's pet and an efficient retriever all rolled into one, which must be quite rare. She's a great companion and happily comes in the car just for an outing to political events as well as looking forward to our Sunday walks over the hills in the Ettrick Valley.

"She is very obedient, and even in strange towns she does not need to be put on a lead. She is tolerant of still and television photographers provided they do not have beards or wear hats of any kind, for both of which she has an irrational dislike."

Sir Geoffrey Howe, Foreign Secretary

"Budget is the second Jack Russell we have owned. We acquired the first as a reward to our eldest daughter, Caroline, for canvassing for me in the campaign (at Bebington) which led to my first election in Parliament in 1964. He was christened Quintin Dogg because we then lived in Quintin Hogg's constituency, St Marylebone. He was a profoundly schizophrenic and badtempered dog, so that our daughter's enthusiasm for him was short-lived and de facto care and control passed to my wife.

"When Quintin died there was a brief (and thankful) hiatus in our dog ownership. But the gap in our family became obtrusive and we decided to risk another Jack Russell, the son of a bitch which belonged to the Devon farming parents of our younger daughter's fiancé. His totally equable temperament is in complete contrast to that of his predecessor.

"The name 'Budget' was an inspiration of Katharine Whitehorn's—and entirely apt, since Budget was acquired in the autumn of 1979, six months after we had moved into 11 Downing Street. He is the only dog, so far as I know, whose picture has appeared (with mine) on the cover of *The Economist* with the headline (about my 1980 Budget) 'DOG DAYS BUDGET'.

"My wife walks Budget at about 7.45 every morning in St James's Park. He is a most accomplished footballer, to such an extent that several passers-by—on mornings after England have done badly at soccer—have suggested that he and 10 of his kind could well replace the entire national team."





Top, David Steel with his Black Labrador, Jill, and above, Sir Geoffrey Howe with his Jack Russell terrier, Budget.

Hawaii's volcano watchers

by Fred Gebhart

The Kilauea volcano is erupting again, as was predicted by scientists of the Hawaiian Volcano Observatory who monitor the volcano's activity from a laboratory on the summit.



morning on the island of Hawaii, 2,500 miles south-west of San Francisco, California. "I felt the first quakes about 8.45 am," a park ranger remembers. "At 8.55, the call came to close the road and the crater trails." Two and a half hours later the earth broke

open. Kilauea volcano began spewing red rivers of molten rock.

There was no panic, no injury, no fleeing the eruption—Kilauea is the world's only drive-in volcano. At least 45,000 visitors converged on Hawaii Volcanoes National Park during the following 19 hours, all intent on watching the volcanic fireworks only a few hundred yards away.

Kilauea is the traditional home of Pele, the ancient Hawaiian goddess of fire and destruction. Her home was a place of terror and human sacrifice, to be avoided at any cost. These days Pele shares her mountain home with the United States Geological Survey's Hawaiian Volcano Observatory

"If we didn't have the Observatory telling us, minute by minute, what is

As leaves 2 soulsing Deals from satisfic

going to happen," explains Park Superintendent David Ames, "we'd have to keep the public back 10 or 20 times as far, completely off the summit. If HVO moved out, we'd have to hire their staff or practically close the park."

But HVO does more than sustain the tourist trade by watching the volcano for the United Stations National Park Service. With nothing more than spidery seismograph tracings for guidance, its staff have discovered Loihi, the next Hawaiian island—an active volcano 20 miles to the south and still buried by ½ a mile of Pacific Ocean.

In the late 1970s similar seismograph readings alerted geologists to the impending eruption of Mount St Helens in the State of Washington, 190 miles south of the Canadian border. The explosive eruption in 1980 demolished lakes, rivers and hundreds of square miles of forest. But only 61 people died instead of thousands, thanks to the evacuation zones set up by HVO researchers. "A pattern has

been established," says Dr Donald Peterson, head of the United States Geological Survey team watching Mount St Helens. "We have learnt to detect that pattern and watch for it."

Measurements and studies made at HVO have helped support the theories which describe the slow drift of the continents over millions of years—and which are finding practical application in pinpointing hidden deposits of petroleum, cobalt, zinc, manganese and other vital minerals. The Observatory is even helping unravel the geological history of Mars, where volcanoes 16 miles high seem to be large-scale versions of familiar Hawaiian ones.

Turning off Crater Rim Road, it is easy to overlook the HVO premises. The small concrete block and lava buildings have a lived-in look, like a well kept museum that has seen better days and better budgets. It actually was a museum, as well as park head-quarters, 40 years ago, before it became a high-tech laboratory. One welcome remnant of the past is a large

picture window looking 50 storeys down into Halemaumau, the main crater inside Kilauea's main summit caldera

The view inside is as startling as the smoking firepit below. Banks of equipment reach to the ceiling. A row of old-fashioned machines engrave jagged white lines on slowly rotating black drums. They are ancient seismographs which still record the earthquakes that never cease.

Nothing more is visible from the outside. "NO VISITORS" is painted on every door in large red letters. "We're a working lab," says HVO veteran of 26 years and assistant director, Reggie Okamura. "There's just not enough room in there for tours."

Nor is there enough room for the 25-odd staff members and their equipment. Boxes overflow from offices and labs, spilling into every corridor. Computer printouts and reports cover every horizontal surface. Walls are all but invisible behind charts, graphs and some of the more spectacular photographs HVO has accumulated since it opened in 1912.



Hawaii's volcano watchers

It was this cramped tangle of cable and displays, backed by decades of staff experience, that told Chief Scientist Dr Robert Decker when it was time to close the road and trails on the Pacific Plate. A hot spot deep under morning of Friday, April 30, 1982 and when it was safe to let the public back in a few hours later. It was Kilauea's third eruption since 1975, another perfect HVO prediction. top of a kettle over a flame. At the Cameras had been locked in place long same time the entire plate is drifting before anything could be seen on the surface. "The indications were so localized," Okamura grins, "that there chain of volcanic islands called Hawaii, was no way we could be off." And the southern end of a series of largely when the earth split open at 11.30 am, submarine volcanoes stretching 3,700 every lens was on target.

Okamura's indications came from instruments that can detect changes of rock as it rises from reservoirs about 60 one part per million. The tiny measure- miles below the surface. Hundreds. ments monitor tremendous but slowly sometimes thousands, of earthquakes moving forces. The earth's crust is occur as the rock breaks. Most of the broken into huge plates, drifting on a quakes are less than 2 on the Richter semi-liquid interior. Plates sometimes scale, too weak to be felt, but still slip past each other with a grinding, strong enough to open new cracks in sliding motion, as along California's San Andreas Fault. Other plates collide, crumpling continents into mountain ranges like the Himalayas. Elsewhere plates move in opposite direction site, Mauna Ulu, in 1974.

tions, ripping continents apart and giving birth to new oceans like the Gulf of Aden and the Red Sea.

Most of the world's 600 or so active volcanoes are concentrated along the "Ring of Fire"-plate boundaries around the rim of the Pacific Ocean. But Hawaii is in the middle of the the Big Island, fuelled by the concentrated decay of radioactive minerals, forces magma, or molten rock, to the surface the way hot water rises to the slowly to the north-west above the stationary hot spot. The result is the miles to the Bering Sea.

Magma stretches and cracks the nearby roads nearly every day. ***

Right, a roofed tube of lava at Kilauea, 1970. Top, a lava fountain at the erup-



Hawaii's volcano watchers

The entire island of Hawaii is wired like a patient in intensive care. Forty-six seismographs, each about the size of an artist's easel, pick up the tiniest ground vibration. The data are transmitted to HVO by radio, where they read out like an electrocardiogram. Seismologists can determine location, strength, and even whether the instrument is reacting to the pounding surf, a passing hiker, or an earthquake.

As "solid" rock shifts up and out to make way for the rising magma, the surface above bulges, like a balloon being inflated. Measuring the bulge is an indirect way to take the volcano's blood pressure. Geodimetres use laser beams to measure changes in distance to the millimetre. Tiltmetres measure the change in tilt or slope to the microradian, the difference between level and slipping a 20 pence piece under the far end of a beam 1 kilometre long.

Other instruments track magma, monitoring everything from local changes in gravity and magnetic fields to the reception of very low frequency radio waves from distant military installations. The chemical makeup of the odorous gases escaping from volcanic vents and variations in the way the ground conducts electricity provide yet more information.

The first signs of the April, 1982, eruption came in November, 1980, as

the caldera floor began to rise steadily. By August, 1981, more than 1,550 million cubic feet of magma were stored beneath the crater. Suddenly the instruments reported that the volcanic balloon began to deflate as the magma drained away. Just as suddenly the bulge was back as new magma moved up. "If the current tilt pattern continues for another six weeks," Decker predicted, "1982 is going to be a very good year."

A series of sharp earthquakes was recorded at 8.40 am on April 30, 1982. It took the Observatory staff only minutes to decide that the magma was moving all the way to the surface. A call went to Superintendent Ames, suggesting that the crater floor be cleared of visitors and a section of the rim road around the crater be closed.

HVO "suggestions" are a serious matter. During a 1971 eruption, Ames recalls, HVO suggested that a crowded viewing platform be cleared and closed. It was, and an hour later it fell into a lake of boiling lava—magma that has reached the surface. Pele's fireworks have killed only one person since the park opened in 1916. A 1924 explosion rocketed a boulder into a photographer who ignored HVO suggestions and went to work in a restricted zone.

But mid-plate volcanoes are usually mild. Kilauea seldom explodes, although it has blazed with 2,000 foot fountains of fire. Lava is usually thrown only a few yards, or flows slowly and predictably, like thick mud. "When the volcano rips open," Ames says, "it's a real event. There's more excitement out here than at the World Cup finals." Airliners change course to give passengers a close-up view. Sight-seers jam every road leading into the park. Busloads of usually well mannered tourists ignore interpretative displays and run for the nearest viewpoint, booing at the announcement that the tour must go on.

It is an equally busy and a more dangerous time at HVO. Photography and observations never stop. An eruption offers a rare chance to sample the planet's molten interior directly, despite choking gases and 1,200°C temperatures. Volunteer collectors in insulated, reflective heat suits snare globules of lava, marking each with a metal plate that fuses to the red hot chunks. New instruments have to be installed as the old ones are covered by yards of new-born rock.

"People always want to know two things about volcanoes," HVO seismologist Jerry Eaton once noted. "If one is erupting, when will it stop? If it's dormant, when will it erupt? The answer is the same in both cases: we are one day closer."

With only two hours' notice Kilauea blew again in September, 1982, with a short, fierce summit eruption. But Pele was far from finished. On January 3, 1983, a rift opened on Kilauea's remote eastern flank. It was not a very violent eruption—nor, so far as the public was concerned, a very interesting one. The nearest roads were miles from the new vents. More importantly, Okamura suggests, "It was becoming old hat. People want to see something really vigorous."

He did not think they would be disappointed. "We'll probably see a larger eruptive phase prior to shut-down," was his prediction. "Until the tremor stops, we can't call the cruption over."

He was right. As this is being written in late 1983, fountains of lava are shooting more than 985 feet into the air above Kilauea. A river of molten rock 33 feet high and 1,050 feet wide is rolling down the mountainside. Instead of human victims, Pele's slowly advancing flows are claiming houses. "It didn't last half a minute," a former home owner told reporters. "Instead of a house, all we have is a plot of rock that's still too hot to walk on."

Okamura says the flow probably will not reach the sea. Kilauea will grow a little taller, a little broader, but the eastern shore of Hawaii is not likely to creep any closer to California.

Kilauea's next eruption is already on the way. For months every eruption has been followed by a slow increase in tilt as more magma moves towards the surface. The tremors have not stopped. The caldera remains inflated. The volcanic balloon is still stretched to breaking point. "David," the HVO call will come, "it might be a good idea to close the road and clear the crater. Pele is on the loose again."



On the trail of bird's nest soup

by Roy Andries de Groot

In huge caves on islands in the South China Sea and the Indian Ocean collectors climb 300 feet or more to gather birds' nests, delicacies in Chinese cuisine which form the basis of a profitable industry.

Photographs by Michael Freeman

They are plucked from high on the walls of enormous caves by men who risk instant death while climbing bamboo and rattan ladders. They are protected by armed guards and, in some areas, barbed wire is used to defend them against theft. From remote islands in the South China Sea and the Indian Ocean they are distributed, in an atmosphere of secrecy like that of the drug trade, by operatives who sometimes have high connexions and often make equally high profits.

They are not precious gems or priceless antiquities. They are birds' nests. Small, snow-white, shaped like a halfteacup, the bird's nest is so revered in Chinese gastronomy—as an aphrodisiac, delicious delicacy, magical booster of health and purifying sacrament that in some parts of the world it is virtually worth its weight in gold.

My desire to learn about the nests began in a small Chinese restaurant in Hong Kong while I was eating an extraordinary soup. I was the guest of my friend Fen Dow Chan in a back street of Kowloon, so far from the tourist avenues that the restaurant's name was posted only in Chinese. There was no written menu, but the dish that Fen Dow ordered was immediately translated for me as "Nests of Sea Swallows with Venomous Snake and Chrysanthemum Petals with Lemon Grass and Lotus Seeds in Soup".

After we had sipped some Iron Buddha tea and nibbled on small slivers of preserved goose, the waiter brought in a large tureen and set it on the side table. At this moment a strange figure entered the room, halfshuffling, half-skating towards us in his black-velvet slippers. It was an ancient, bearded Chinese gentleman wearing a long, loose scarlet robe. Hanging by a red silk cord from his left wrist was a brown leather bag ornamented with silver dragon designs, with something obviously moving inside. As he reached the tureen, the head of a live snake rose from the bag, its forked tongue darting. With a quick motion the old man grasped the snake behind the head and, deftly squeezing, appeared to spurt into the soup just a drop or two of the venom.

There could be no question as to the extraordinary excellence of this soup. Its brilliant balance of tastes and textures—its combination of pure simplicity and a rainbow of complicated sensuous flavours—made it the greatest single Chinese dish I have ever tasted. Slivers of snake meat had »>>>



In the Gomantong caves in Borneo collectors climb perilously in dim light to reach the birds' nests high on the walls.

On the trail of bird's nest soup

been shredded into the soup, but the dominant ingredient was the translucent, spaghetti-like, gelatinous and glutinous birds' nests. They gave a sense of luxurious richness to the soun. Cutting through the velvety flavour was the citrus tang of chrysanthemum petals and lemon grass

While we consumed the soup, Fen Dow talked incessantly unburdening his soul, which, this Sunday morning, was deeply troubled. On Saturday night he had been "out with the bad boys", and everything had gone desperately wrong. They had drunk too much 110-proof Mao Tai. As the night deepened, so did their troubles. This spirits were as black as the deepest coal. mine. I offered at once to take him to his doctor: "No." Fen Dow said. "More than anything. I must have some bird's nest soup. Help me get dressed and then we'll go to my

In the restaurant, after his third large bowl. Fen Dow was visibly recovering. He made clear to me the almost magical esteem in which the Chinese hold the nests of the "sea swallow". It was not just a matter of hunger or nutrition. He was convinced that the soup would restore balance and strength to his body and mind and give him long life, virility and wisdom.

In reality, the white nests are not built by "swallows" but by one particular small bird belonging to the family of swifts. Because of its comparnest or white-nest swiftlet. It builds its nests primarily in sea caves, although some swiftlets nest in inland areas far from the coast. It feeds by swooping

When the male is ready to start building the nest, he picks a high, safe place, and out of his mouth comes a secretion from his now swollen salivary glands. This "paste" or nest-cement, as it is called, emerges from his mouth in a continuous thin, soft strand. He weaves it, swinging his small head this way and that, into a nest shaped like a shallow half-cup. As the nest dries, the strands stick solidly together and the entire nest is glued firmly to the rock her eggs and rears her young for about two months.

As Fen Dow took each mouthful, he meditated on the tremendous struggles of this tiny bird against the forces of ocean storms and monsoon winds. For centuries the Chinese believed that to create the nest the swiftlet absorbed nothing more than the windblown that he was absorbing with the soup the iodine of seaweed, the phosphoresnight, mineral salts and other mysterious natural elements. He consumed them as a concentrated essence of the was said never to have been seen





devotion, endurance, power, strength and virility of this extraordinary bird. It was at this point that the idea came devote myself to an exploration of the white-nest swiftlet and the worldwide trade in its nests. I began looking for birds' nests in the restaurants of Hong Kong, On

Paterson Street in the Causeway Bay atively small size the bird is known as a district of Hong Kong Island, I found a restaurant, the Siam Bird's Nest, which served them in about 40 different ways. Common bird's-nest recipes include a salty soup as a separate course before the main meal, dumplings and a sweet dessert soup garnished with fruit. At the restaurant one could also buy beautifully packed boxes of whole birds' nests. The price fluctuates according to the economy, the year's harvest and the quality of the nests. At that time the price for topquality nests in US dollars came to about \$4,000 per pound. The most valuable nests are the "white" ones. especially those collected before the

It was most probably the Chinese who recognized the edibility of the nests of the white-nest swiftlet. Although a firm date or instance has not been documented, one particular account tells of a Chinese man named Hao Yieng, who had settled in Siam about 1750. He apparently soon disnests and bred in several caves of the offshore islands and that the nests were of an immaculate white material soluble in hot water. The little bird was thought to be so pure that it derived all its nourishment from the air and from sea spray. Its name, in the local language, was "wind-eating bird". It



taking any form of solid food. Perhaps it was to be expected that a

performance so ethereal should attract such dauntless gastronomic perfectionists as the Chinese. Hao Yieng must have seen the value of such a commodity for in 1770 he went to visit the King of Siam with a proposal. He presented all his possessions including his wife, his children and his slaves, along with 50 cases of tobacco, in return for the rights to collect all the birds' nests in all the caves on two islands. The King agreed. Within a few years, Hao Yieng had a virtual monopoly on the bird's-nest trade and had become im-Crown took over and Hao Yieng hereditary collectors was created.

some of the finest nests are found in the huge caves near the Bay of Phangnga.

Above left, white-nest swiftlets beside their nests 450 feet high on the wall of a cave in Gomantong, Borneo, Left, a nest is removed with a metal tool in Payanak cave on Phiphi Island, Thailand, Above, a birds' nest shop in Hong Kong.

lection and distribution with most of the nests going on to Hong Kong to be sold. I asked an official if I could nests for my personal use and was given a wooden box, about the size of a perfect condition. We weighed them on a laboratory scale and they came to a shade better than 2lb. I could have these at the wholesale price-"a little below what we charge Hong Kong"for \$2,000 in US currency, cash. The nests are so light that you get about 50 to each pound. It takes about six nests for a tureen of soup for four people.

In search of the ultimate recipe for my newly acquired investment of bird's-nest liquid capital, I consulted a number of the top cooks of Bangkok. Though Thailand produces some of the best birds' nests in the world, it has never accepted the dish as a great speciality and has never incorporated any form of cooked bird's nest into Thai cuisine. Should there be a visit from a high Chinese diplomat, there does exist, in the royal kitchen files, a magnificent recipe for bird's nest soun prepared with the purest, whitest Thai nests. Two outstanding cooks in Bangkok, both consultants to the kitchens at the Palace, have given me the opportunity to taste what is alleged to be the

I have since made this soup in my worked extremely well for me-both with the top-grade nests I brought

unofficial royal recipe.

expensive nests that I have bought in

After my experience in Bangkok I realized that great numbers of nests must flow into the Hong Kong market. Thailand, but also from Malaysia, Indonesia, the Philippines and Vietnam. It seemed that most of these shipments were shrouded in secrecy. It was hinted that one man was the "world kingpin" of the international traffic. did get to talk briefly to such a man, on condition that I did not publish the address of his office and that I simply call him "Mr Fred"

tirely inconspicuous small building. of samples of items for sale. Instantly carved pieces of ivory and iade. There

were also some rolls of barbed wire. gentleman of indefinite age, educated in Europe and with a near-perfect command of English. He was impeccably well dressed and positively exploding with energy, opinions and a torrent of talk. I asked, "Why so much secrecy surrounding the trade in birds' nests?" His smile was almost fatherly. the tone of his voice ever so slightly condescending as he answered: "For the same reason that there is secrecy about shipments of gold bars. Gold is now worth about \$400 per ounce. The very best grades of birds' nests are getting close to \$300 an ounce. Every time

we move a shipment from one ware-

back from Bangkok and with less

and continue gentle simmering, tightly

His office was in a narrow, nondescript back street, at the front of an en-The main door was steel-plated and opened only by advance appointment. Both the waiting room and the inner office were filled with a chaotic jumble recognizable were bolts of silk and

Mr Fred was a small, round Chinese

6 whole nests, or 14 ounces of "dragon's lidded, for another two and a half hours. During this time the nests will partially melt 83 cups clear chicken bouillon, or stock and give a rich, glutinous body to the soup. Then, quickly blanch the bean sprouts by cup small slivers of same chicken

The unofficial royal recipe of Thailand

for bird's nest soup

teeth" (broken bits)

cup chunks of same chicken

cup diced lean raw pork

Coarse crystal sea salt

8 quail eggs

cup diced lean smoked cooked ham

cup bean sprouts, washed, topped and

egg whites (chicken), fairly stiffly beaten

Freshly milled Chinese Szechuan pepper

Put nests into bowl and pour boiling water

over them, just to cover. Leave them to

soften for one hour. Measure } cup of

chicken bouillon and chill, covered, in

sieve, clean and wash nests by holding them

under gently running cold water. Wipe out

bowl and put back nests. Cover with cold

water and soak for another two hours.

plunging them, for no more than a few seconds, into boiling water. At once, run drain, dry and put them aside. Next, softboil the 8 quail eggs until volks are just set by nutting them into cold water, heating it minutes, then at once plunging them into cold water. Shell and hold them for garnishing. Next, put 2 cup of chicken chunks into the work bowl of a food processor and Then add the 3 cup of cold chicken stock mixture to a bowl, fold in the two stiffly

beaten egg whites and hold About 10 minutes before the end of the two and a half hours of simmering, stir into the bean sprouts and chopped watercress. sea salt and Szechuan pepper. Be careful

Meanwhile, begin gently heating remain In the final moment before serving, take ing 8 cups of chicken bouillon to light saucepan off heat and gently stir into it chicken-purée mix, which will have two imchicken, ham and pork. Let them all simmer together very gently, covered, for thicken the soup; second, egg whites will add a charming decoration by solidifying chicken stock and discard them. Now drain into a multitude of tiny suspended white nests and add them to stock in saucenan threads. Warm for a few seconds and serve instantly. Garnish with quail eggs





Above left, dumplings of birds' nests, meats and vegetables wrapped in nets of pork fat. Above right, sweet bird's nest soup with water melon balls.

room to the airport, we face the danger

I asked about the barbed wire. "If you were the owner of an island," he said, "let us say a remote island with caves where the swiftlets have been nesting, perhaps, for hundreds of vears-and you had a contract with me for the delivery of so many thousands of nests per year-you would be your island. It might be invaded at any time by poachers intent on taking the nests regardless of the consequences or the impact on the birds or the caves. Since we have a contract with you, and therefore a financial interest in your island, I am prepared to provide you

He explained the high prices: "All over the world it is a seller's market for birds' nests. Chinese chefs in Chinese restaurants, however small and insig-

house to another, or from a packing nificant, want to be able to have bird's nest soup available, at least to special order, on their menus, And," Mr Fred added, "the supply never catches up

By now I was anxious to visit the birds themselves, so I planned a journey that would take me to Malaysian Borneo, where I would visit the Niah caves in Sarawak and then go on to Sabah to the famous Gomantong caves. But first there was a briefing by the government officials who control the harvesting of birds' nests in the state of Sabah. They presented a thoroughly realistic and scientific point

Since about 1934 there has been an ordinance in Sarawak to protect the birds, permitting the nests to be harvested only every 75 days. In the late 1950s when the area was under British Colonial rule, an aristocrat from England trained as a biologist, Lord

Medway (now the Earl of Cranbrook). became fascinated by the life cycle of the edible-nest swiftlet. He undertook scientific studies of the taxonomy and biology of the bird, which indicated that the government-regulated period between collections was not long enough. Today at the Gomantong caves in Sabah only two nest harvests a year of the white-nest swiftlet are allowed. The first nest is collected before the eggs are laid. The male then makes a second nest, which is collected only after the fledglings have gone. But despite this policy the harvest recently seemed to decline and the Wildlife Seclaunched a biological study of the

Lord Medway also found that the bird had a skill even greater than any for which it had been venerated: it can navigate in flight in the pitch-black darkness of the deepest recesses of the

I was looking forward to finding this immaculate, magical bird at Gomantong and I felt an extraordinary excitement as the small boat set out from Sandakan to cross the bay. After docking and a 14 mile drive, we walked the last few miles through rain forest. We entered the main cave and it was huge. The light was dim, coming only from was strong and the ground felt like large soft mounds of loose soil. I mixture of bird and bat droppings.

The light shaft above us was suddenly filled with swiftlets taking off from their nest as a pair of whitecrowned hornbills swooped in on a raid. There were also thousands of bats and we observed large centipedes. an occasional scorpion. There were several long bamboo and rattan ladders hanging 200 to 300 feet from wooden staves wedged tightly into crevices in the limestone of the cave. Several nest collectors were climbing locate the nests. They used special tools for gently grasping and loosening the nests, which they carefully put in rattan

Few collectors have fallen to their deaths, which tells us what tremendous ones are left in their rotting condition, possibly to discourage would-be poachers. There are always guards to protect the caves. We watched this incredible spectacle and admired the ability of one collector who took an hour to climb down the longest ladder.

studies will, we hope, guarantee the future of this remarkable bird. As to the alleged magical nutritive properties of the nest material as food, a chemical analysis showed that it is "of very low of this report to my friend Fen Dow Chan in Hong Kong

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Treasures from Williamsburg



Fontainebleau Hotel, Miami

by Auberon Waugh



My choice of the Fontainebleau Hilton (as it is now called), on Miami Beach, may seem a strange one to all who value good taste. My own preference in a hotel is for grandeur, and that is plainly what was uppermost in the minds of the people who designed the Fontainebleau—locally pronounced Fount'n'blue. From the moment you enter the vast lobby, with its improbable marble statues and tree growing through the centre of the circular bar, you realize you are in the presence of such wealth as reduces Timon's Villa to the merest garden shed. The grandeur of the Fontainebleau reception bar not only makes Claridge's saloon seem homely, the London Ritz's Palm Court positively genteel; in its enormity it also mocks most human pretensions and exposes the vulgarity behind all our aspirations to wealth or grandeur. It is the ultimate joke against the

The Fontainebleau's beachfront site includes a lagoon-like swimming pool.

American ideal of a property-owning democracy. To enjoy it, as I enjoy it, is to make a philosophical statement about the human race which most decent, liberal-minded Europeans would shrink from contemplating.

The dining rooms, appropriately called the Dining Galleries, try to live up to their marvellous décor—"replete with plants, antiques and objects of art"—by requiring guests to wear jackets at the "gourmet array" of Sunday Brunch. So they do, but the jackets do not sit easily on those plump shoulders and proud pot bellies. They never quite cover the Donald Duck motifs on those Disneyland T-shirts underneath. The dining chairs, huge needlework-upholstered carvers in the style of Louis Quatorze, require two men to shift them a little closer to the moun-

tainous plates of roast beef, cut from a joint which is larger than a samovar.

But the delights of the Fontainebleau are not confined to the inhuman grandeur of its main reception area. In your bedroom you find a single white rose-tender, expectant, having been flown that day from some forcing house in the north. In the Poodle Lounge—one of the innumerable bars for dancing at night—the ambience is set by surreal white plastic mannequins in the style of Roman Polanski whose random, disjointed limbs remind one of a particularly revolting Hollywood mass murder. At the Gaslight Club, the heaviest night club, the waitresses are dressed as 1930s Chicago prostitutes, although I doubt whether any genuinely suspect women would be allowed in there alone.

The chief glory of the Fontainebleau is probably its swimming pool, fashioned like a Caribbean lagoon with an island of palm trees in the middle. A 40 foot water chute runs through a hole in the rock over an oyster bar in a cave, where, escaping from the heat of the poolside, one can regale oneself on oysters, brown bread and fine Californian Chardonnay.

Miami, of course, is not quite like any other place on earth. A few hundred yards away from the hotel is the Forge Restaurant where, if you ask for the wine list, they bring you a 300-page hardback bound volume which starts with Lafite and Mouton Rothschild of 1828 at \$15,000 a bottle. No doubt it would taste of watery red ink. Never mind. This is the final goal of all rational human endeavour, our being's end and aim, God's Kingdom on Earth. Life has no more to offer



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Weighing a black hole

by Patrick Moore

Since their discovery more than 20 years ago quasars have presented astronomers with all manner of problems. They are immensely distant and immensely powerful: a single quasar may shine as brilliantly as 100 complete galaxies—and a galaxy such as ours contains 100,000 million stars. Moreover quasars vary in the light emit, sometimes changing quickly, perhaps in a matter of days, and therefore they cannot be large. If they were, light coming from the far side of the object would lag behind light coming from the near side, resulting in apparently steady emission. It seemed, therefore, that a quasar could not be larger than our Solar System, and the problem was to find how so much energy could come from an area which is, cosmically speaking, very small.

Gradually it emerged that the most likely power-source was a Black Hole in the centre of the quasar. A Black Hole is produced by an old, massive star which has collapsed in its old age and is now pulling so powerfully that not even light can escape from it. It surrounds itself with an area which is to all intents and purposes cut off from the rest of the universe. But before material is "sucked" into the Black Hole it is intensely heated and this, it was felt, could account for the incredible power of quasars. It was then established that quasars are in fact the active nuclei of galaxies—the other parts of the galaxies are too faint to be seen at great distances. There were also connexions with the so-called BL Lacertae objects, which resemble quasars but are less luminous, and with Seyfert galaxies, first identified by Carl Seyfert in 1942, which have very bright, condensed centres and only weak spiral arms. If far enough away, a Seyfert galaxy would look like a

Seyferts are less powerful than quasars, but it now seems that each galaxy of this type has a "mini-quasar" in its centre. This has allowed astronomers, notably those based at the Royal Greenwich Observatory, to give the first reliable values of the mass of a Black Hole.

The galaxy which has provided the evidence is a Seyfert known as NGC 4151 in the northern constellation of Canes Venatici, the Hunting Dogs. It is not bright enough to be seen with very small telescopes (in the 15 inch reflector at my observatory in Selsey it can be detected as a faint blur), and it is some 50 million light-years away.

Like many Scyferts it varies in light, and the variation comes from the nucleus of the galaxy where the Black Hole lies. Investigations carried out by the artificial satellite IUE (International Ultra-Violet Explorer), which

carries an 18 inch telescope suited to observing in the short wavelengths, show that when the nucleus brightens the effects spread out into the spiral arms of the galaxy. But—and this is an important point—there are delays; obviously the outburst reaches the nearer spiral arms first. The ultra-violet spectra of the separate arms can be studied, and the times when brightenings are observed show how far the arms are from the centre of the outburst.

This is not all. We can also make use of the well known Doppler effect to discover just how the materials in the spiral arms are moving. If the light we receive is slightly "too red", the source is receding; if it is "too blue", the source is approaching. The actual colour-change is generally too slight to be noticed, but it shows up in the shifts of the spectral lines, either to the red (long-wave) or blue (short-wave) end of the spectral band.

Therefore we can tell how fast the material is moving and how far it lies from the Black Hole at the centre of the galaxy. The situation is much the same as with the planets of our Solar System. The nearer a planet is to the Sun, the faster it moves, so the Earth is travelling faster than Mars but slower than Venus. The ways in which the planets move give a reliable clue to the mass of the body controlling them. With the Solar System, the controlling mass is the Sun. In NGC 4151 the controlling mass is the central Black Hole-and the mass works out at between 50 and 100 million times that

Staggering though it may sound there seems little doubt that this result is of the right order, and for the first time we have "weighed" a Black Hole. NGC 4151 has been a particularly suitable candidate because, as Seyferts go, it is close and it shows well marked features, but no doubt the same method can be applied in other cases. It may eventually be extended to quasars themselves, though the measurements will be much more difficult because of the greater distances and the problem of detecting the "galaxy" parts of the system, which are very much outshone by the powerful centre.

This research is extremely important, if only because it may lead to a better understanding of the nature of gravity. As to what happens inside a Black Hole-well, we have to admit that we do not yet know. We cannot even tell whether the old, collapsed star will crush itself completely out of existence. Quasars have been known since 1963 and for some years were regarded as total mysteries; the discovery that they are the nuclei of active galaxies is a major step forward. They, and the mini-quasars inside Seyfert galaxies, have started to yield up some of their jealously guarded secrets

An ancient Maya city in Belize

by Norman Hammond

Excavation at the Maya city of Nohmul in northern Belize has yielded some surprises—a timber palace of the third century AD and a court for the sacred Maya ball-game of *pok-ta-pok*. A professor of Rutgers University, New Jersey, describes the work.

This year saw the second season of an investigation of the ancient Maya city of Nohmul, which lies in northern Belize close to the Caribbean coast of Central America. The city, which covers an estimated 24 square kilometres (about 9 square miles), lay spread across the low limestone ridge which rises on the east bank of the Rio Hondo, the sluggish but perennial river which forms Belize's frontier with Mexico, and which in ancient times formed a corridor linking the Caribbean to the interior of the Maya lowlands. Today the area lies partly under sugar cane and cornfields and partly under cattle pasture owned by Belize Sugar Industries, a subsidiary of Tate & Lyle.

Nohmul was a medium-sized Maya city, far smaller than the great metropolis of Tikal in Guatemala, and smaller even than such secondary sites as Seibal and Nakum. Tikal has been extensively excavated and mapped in recent years, as have some of the smallest Maya sites—mere villages such as Cuello (ILN, June, 1977, "The oldest known Maya site"). Cities like Nohmul, which must have been fairly common regional centres-the equivalents of county towns in England, perhaps—are relatively less known because of a paucity of investigation. While the ceremonial cores of many such cities have been sketchmapped, usually in the process of recording monuments with hieroglyphic inscriptions, their precise layouts, history of development, extent of residential occupation and economic infrastructure have remained little known.

The Nohmul project was set up in 1982 to investigate precisely these aspects of the city: the site itself had been known since the beginning of this century and excavations had taken place there in 1936, from which a rich haul of pottery vessels and other artifacts had been brought back to the British Museum.

Mapping was done by two teams led by Mark Hodges and Logan McNatt, each equipped with a surveyor's transit and a programmable calculator to convert observations rapidly into coordinates for plotting on the site map. The major problem in the mapping was vegetation, ranging from dense sugar cane through standing corn to jungle growth over abandoned fields.

The technique we employed was to set up a permanent grid of survey points along the trails that run through the area, and then to map areas in detail as they were stripped of their crops. Most of the harvesting of cane takes place between December and June and the corn fields are burned for a new crop in April or early May, so the dry spring season is both the best, and for many areas the only, time when mapping can be done. In the cattle pasture, however, mapping was possible early in the season, and a substantial area of settlement was plotted to augment the preliminary survey made of a sector of the northern suburbs by a Cambridge University-British Museum team in 1973 (ILN December, 1974 and Janu-

We found that ancient house platforms, raised above the ground surface by quarrying blocks of marl and stacking them, then covering the base with lime plaster, were scattered at intervals of about 100 metres (109 yards). Some stood alone and were rather small while the majority were arranged in groups of three or four around a courtvard. These grouped mounds were often of great size, and must have been the dwellings of the upper-middle class and the élite of Nohmul. A few isolated but quite large pyramidal mounds seem to have been shrines, serving local clusters of population in the same way that the great temples in the ceremonial core served the community as a whole. One of these, dug in 1974, yielded a set of four jade heads of Maya gods, dating to the early centuries AD; this year's investigations showed that this had been a period of important developments in Nohmul.

The main test excavations carried out in the settlement documented two main periods of activity, however: the first was in the early centuries AD, when plaster-surfaced low platforms were built around a courtyard and supported huts of timber and thatch, while the second was some six centuries later, between AD 800 and 1000. The remains of this second period of building showed that the abandoned site of the old house group, which lay on a useful hillock, had been re-used. A small high mound had been raised at the northern end of a courtyard, nearly 3 metres (10 feet) high. It had been very carefully built, with limestone block construc-



The limestone block construction of the acropolis forms a high wall in the main trench. There are still more than 10 feet to go to the base of the great platform.

tion underlying the walls of the stone building that was to be erected on top of the mound, and softer yellow marl under the interior floors and exterior terraces. A deep foundation trench was dug into the old ground surface and filled with white marl to make sure that the stone building did not sink upon its foundations. The diggers of the trench just missed a deep, ancient pit, filled with broken pottery dating from 500 BC (although most of it was later), and with hundreds of shells of the edible snail Pomacea flagellata. The earlier inhabitants of the site had clearly had a taste for escargots.

Anne Pyburn, the archaeologist in charge of the test excavations, found that similar, although lower, stone-based structures had been erected on the other sides of the courtyard. The stone-walled superstructure was very similar to one completely uncovered in 1973, and showed the influence of people from farther north in the Maya area, from the Yucatán peninsula, who seem to have moved south and settled in strength at Nohmul after AD 800.

Similar evidence of Yucatecan immigration was found in the ceremonial core. In 1978 we had excavated a small square building lying within the main complex of plazas, and excavation supervisors Diane and Arlen Chase had been able to link that building with others of similar plan at the great site of Chichen Itza, far to the

north in Yucatán. In 1979 Diane Chase dug a trench through, and in 1982 we completely exposed, a neighbouring structure which proved to be circular, recalling the famous "Caracol" at Chichen Itza. In 1983 we obtained the first clue to a potentially even more exciting discovery: just north of the round building (Structure 9) and the square one (Structure 20) rises a high mound with four sloping sides (Structure 8). Its flat top bears the traces of the 1936 trench dug by Dr Thomas Gann.

Structure 8 closes off the east side of the great plaza of Nohmul, an open space large enough to play football in. This year it struck us for the first time that the major temple at the site looks down on one corner of the great plaza, and not down its centre, as might have been expected. If, however, Structure 8 were a late addition in the middle of an earlier and much larger plaza, this would be explained.

Several large trenches and a handful of small deep test pits, supervised by Kate Clark, showed that the main temple had been built in its final form in the fourth century AD, and that the great plaza and the east plaza behind Structure 8 both dated from the third century AD. A trench into the west side of Structure 8 itself proved conclusively that it had been built in the eighth century or later, in what we now call the giant plaza, an immense open

space comprehending both the great and the east plazas and some 130 metres (140 yards) wide. The round and square buildings had been built within this plaza at the same time.

The question which now faces us is, if Structure 8 is contemporary with two other buildings of Yucatecan inspiration, is it also of northern Maya design, related to the architecture of Chichen Itza? If so, there is only one building which it resembles in form: the Castillo or Temple of Kukułkan, the immense four-stairwayed pyramid that dominates the centre of Chichen Itza. Looking again at the four smooth sloping sides of Structure 8, we wonder if we have there a miniature version of the Castillo. We hope to find out in 1985, when we plan further large-scale investigations in the main plaza area.

In 1983 the main excavations took place north of the great plaza, behind the temple pyramid, on a large platform known colloquially as the acropolis. This structure, with a base almost 100 metres (109 yards) square and rising 10 metres (11 yards) above the surrounding level area, can be seen for miles across the flat countryside of northern Belize, and is the basis for the local name for the ruins—"Noh Mul—Great Mound".

Two possible histories for this acropolis and the temple pyramid on top of it seemed likely to us, in the light of previous excavations in northern Belize. The first was that it had been gradually built up over centuries, layer by layer, floor by floor, in the same way as the the major platform at Cuello, 25 kilometres (15½ miles) to the south; the second, that it had been built in a single operation, as seems to have been the case with some large platforms in Yucatán.

To investigate these possibilities, we dug a large trench into the western side of the platform, 5 metres (17 feet) wide, 40 metres (130 feet) long and down, as it turned out, more than 10 metres (33 feet) from the top of the structure. A thick layer of soil, with the roots of many tropical trees, formed the uppermost layer, within which we found evidence of occupation on top of the platform during the Late Classic period, AD 600-900. Below this was a plaster floor, badly eroded, covering another floor in slightly better condition. In this floor the excavation supervisor, Mark Horton of Cambridge University, traced line after line of filled-in post holes. They were spaced quite regularly some 2.4 metres (7 feet 10 inches) apart in one direction and 2.8 metres (9 feet) apart in the other, and seem to have formed a great three-aisled hall at least 20 metres (65 feet) long. The post holes continued beyond the limits of the excavation to the east, and we shall not know the full extent of the structure until 1985.

Such massive timber buildings are rare in the Maya area, although small houses and even temples are known. What we seem to have at Nohmul is a timber palace, a predecessor of the great long stone palaces of the Late Classic period such as the Palace of the Governors at Uxmal in Yucatán. We know it to be earlier than the stone buildings, because in the course of the excavation three offerings of pottery vessels were found, dating the timber structure firmly to the third century AD.

Since the palace stands on top of the great acropolis platform, this in turn had to be of third-century date or earlier. As our trench got deeper, and encountered nothing but layer after layer of limestone block construction, it became clear that we were dealing with a single-phase construction, raised from the old land surface in one prodigious effort by the Maya. The construction had visibly been carried out by several gangs of workers at a time, building side by side and using limestone from three different quarries, so that there was a clear vertical division between their efforts. Several of the quarries now filled with swamp have been located near by.

When we reached the base of the acropolis mound, with the aid of a mechanical excavator and two expert operators lent by the Royal Engineers 9th Parachute Squadron, we found to our surprise that the block construction continued downwards for a further 3 metres (10 feet). At the very bottom of a subsidiary trench we found the old land surface, together with pottery of the last two centuries BC, corroborating our view that the platform had been built in a single operation in the third century. This extra depth, however, also showed that the broad low platform surrounding the acropolis was of the same date, and that indeed the enormous plaza complex to the south formed part of a unified act of city centre construction.

How many of the other buildings in the core are of a similarly early datefully six centuries before that expected at the beginning of the project—we hope to find out in 1985. Among the other structures is a ball-game court, built for the sacred Maya game pok-tapok (in which, at the time of the Spanish conquest, the losing team could be sacrificed to the gods). Most known ball courts are of Late Classic date, but two have recently been found in northern Belize dating to the same Late Preclassic period (400 BC-AD 250) as the major works at Nohmul. We shall try to find out whether the Nohmul court is this early: if so, it will be the largest and best preserved Preclassic ball court known.

Only our study of the raised-field complexes was unsuccessful: although aerial survey, with the aid of the Army Air Corps, located many new areas of fields, the wet weather prevented more than a few days' digging. While we know a lot more about the history of the Nohmul settlement and the ceremonial precinct at its heart, we shall have to wait a while to find out how this city of the ancient Maya fed itself

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WINE

Spain's Navarre wines

by Peta Fordham

Wine was being made before Roman times in the Navarre region in northern Spain, though little is known about it. When Tiberius Sempronius Gracus began to reorganize the Ebro Valley in about 179 BC cultivation was stimulated, since in 75 BC it was reported that Pompey's troops were to be supplied from that area. This has been confirmed by the unearthing at Funes of five Roman presses with lead pipes capable of dealing with 75,000 litres of wine.

The golden age of Navarre was between AD 1005 and 1035 during the reign of King Sancho the Great when the kingdom extended from Bordeaux to Rioja and included a number of important wine-producing areas. It began the many links with the French winegrowing areas which were to have a permanent influence on the kingdom's viniculture and which made the vine Navarre's most important crop.

Whether or not French influence was to be credited with it, it is worth noting that in Olite in the Navarre region King Theobald I, who came from what is now the champagne region of France, made the first nearchampagne wine recorded. This was known as Vertius and, in view of its connexion with the eventual home of champagne itself, it can fairly be claimed to have anticipated the discoveries of the good monks of Champagne. Indeed it continued to be popular until halfway through the 15th century by which time more links with France had been forged.

The geographical position of Navarre on the border with France has always made it susceptible to French influence. Good communications have led to the easy distribution of Navarre's wines. The route for pilgrims to the tomb of the apostle St James lay through one of its best wine-districts and united three main routes from France. So abundant was the wine—and so scarce the water—that Jan Read records that the builders of the church of Mendigorria used it to mix their cement.

The region has micro-climates, varying from the cooler conditions in the mountainous north with the moderating effects of sea-breezes to the dry Mediterranean-like climate of the River Ebro basin in the south. This is the best area for viniculture, as it has the added advantage of a chalky soil, light in texture and rich in alluvial silt-similar to that of the neighbouring Rioja Baja. The devastation of phylloxera, which reached Navarre at the end of the 19th century, proved ultimately (as has happened elsewhere) to be a blessing. When replanting on American rootstock had been done, the basis for the much better modern wines had been created. The predominant grape is now a black Garnacha (relative of French Grenache) with smaller quantities of Tempranillo, Mazuelo and Graciano; these are the red wine grapes. For the increasing number of white wines, Viura, Garnacha blanca and Malvasia are grown—the same as in Rioja.

There is now strict control over production and vinification and although the present import of these wines into England is small—the bulk is produced for local consumption—it is growing. There are some pleasing wines among them, at a reasonable price. The largest exporter is probably Julian Chivite, whose company is responsible for about three-quarters of all export sales. Private Liquor Brands of 33 George Street, Croydon (tel 01-681 8813) import some of these, of which I tasted examples of three ranges. Gran Feudo red 1979 is typical of his good brand export type, and is popular in America: it is pleasantly smooth and a little oaky. Cirbonero 1978, fuller and capable of longer maturation, is certainly, with its generous fulness and long finish, much to the English taste; and so is the Castillo de Melida 1981, to be drunk young. All are inexpensive, ranging from £2.20 to £2.60 a bottle.

According to those who know the district well the most beautiful "manmade paradise" (Jan Read) is the Señorio de Sarria, which has for centuries made some of the best wine of Navarre, though the present plantings date back only to 1952. Direct Wine Suppliers of 82A Town Centre, Hatfield, Herts (tel 30 65532) carry a full range of these wines. An Ecoyen Tinto NV is a firm, classic, everyday wine and bears some resemblance to Rioja: it has much more alcohol (12.9°) than it appears to have and costs £3. A reserva, a 1974/5 Viña del Perdón, containing about 13°, is an extremely enjoyable wine with lots of fruit, a pronounced bouquet and an attractive deep colour. I am told that there is an interesting variation in vintages: at around £3.70 these are extremely good value. The Señorio de Sarria blanco (£3.15) is good, but generally Navarre white wines still need improvement.

An outstanding Navarre red is the Castillo de Tiebas 1975, from Wines of Spain, Freepost, Liverpool L2 2AB (tel 051-236 6468). It is said to smell of violets, and costs about £3; the 1964 (if still available) costs about £5.85. This seems to be a general favourite.

Wine of the month

A charming VDQS Sauvignon de St Bris, 1982, from a district which is not enough known is a clean, fresh, white wine, with fragrant nose and long finish. John Harvey and Sons, 27 Pall Mall, SW1 (tel 839 4691) and Whitchurch Lane, Bristol (tel 0272 836161). It costs £3.54 a bottle.

Services you can bank on

by David Phillips

Our local GP had an unusual case a couple of years ago. The patient: male, aged 36, married with two children; no previous medical history apart from run-of-the-mill childhood ailments. The symptoms: tremors in the limbs; lips and ears pallid; irregular respiration; abnormal thirst. The diagnosis: severe nervous shock.

Nothing extraordinary about this, so far, I admit. But what made the case unique in this doctor's experience was the cause of all the nervous disturbance, which he discovered after brief questioning. The patient—a fireman—had just won £134,000 on the pools.

The good doctor prescribed a scdative and told the patient to take a couple of days off work and go fishing. But should that have been the only treatment? Ought he not to have recommended the agitated pools winner to make an immediate appointment with his bank manager (if he had one), or get in touch with an accountant or a stockbroker?

In fact, if the fireman's winnings had been from Littlewoods, a whole "advisory committee" (including a solicitor, a stockbroker and a representative of the Trust Company of Barclays Bank) would have offered him their services and, provided he had accepted, would shortly have introduced him to the options of discretionary or non-discretionary portfolio management and given him his first daunting glimpses of the complexities of capital transfer tax.

This, so I am told, is merely one of more than 200 services provided by Barclays through any of their local branches, and although it may not be among the services most often in demand, it is, perhaps, not much less sought after than computerized preparation of structural steel work design, for example, and not so very far behind special loans to poultry farmers, or—a service provided in this instance by National Westminster—special loans to students of the Open University.

It has been estimated that if it were not for computers, the entire working population of the British Isles would need to be taken on their payroll by the dearing banks, in order to keep pace with the explosive growth of banking business and the proliferation of banking services.

Some of these services are not exactly the kind of things that induce you to request an interview with your bank manager. They shade off, rather, into PR exercises or promotion gimmicks on the particular bank's behalf.

Thus, Lloyds Bank is involved in video cassettes—one, for example, demonstrates turn on the forehand to young pony riders; and it also issues

"large all-weather cheques" for use at carnivals and fêtes (and California baseball caps as well, for that matter, although these are mercifully retained by individual branches "under strict control"). NatWest has its own jazz band which performs to raise funds for charity. Perhaps this was sanctioned by the Board on condition that they stuck—as they seem to—to trad.

The fact is that it is quite difficult nowadays to think of a service that one or other of our clearing banks does *not* provide. A bank manager tends to find himself fulfilling the role of marriage counsellor or general citizens' adviser as often as explaining the 47 ways (in

the case of Barclays) that his bank can invest money for you, not to mention the 147 reasons it has for refusing to raise the limit on your overdraft.

All the banks have asset management or estate planning services, will advise you on such matters as tax and insurance, and will also undertake certain chores on your behalf, such as making sure that company registrars have noted the fact that a new wife is now Mrs A instead of Miss B.

But there is also a marked tendency now to have particular schemes or specialized departments to deal with the problems—and opportunities—of certain categories of client: farmers, doctors, dentists, students and even authors, artists and actors (though not, as far as I can ascertain, journalists).

It is some of the more incidental services, however, that deserve to be more widely known. A bank, no doubt, is the first place you visit when you are planning a trip abroad; but I wish I had known, when I was making a whistle-stop tour of the Gulf a few years ago, that some banks will renew your passport for you, and even get you the visas you need. At NatWest, for example, they will do this as quickly as you would do it yourself, if not more quickly: they have a hot line to Petty France

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Another view of islands

by Roy Plomley

The feature on islands published in *The Illustrated London News* last month has prompted this response from the creator of the radio series *Desert Island Discs*, which is still going strong after 40 years.

"The Romance of Islands." That's a good title—but it's a bit of a cheat, because some islands lack romance almost completely. All the contributors last month, except one, dealt with one island apiece and tried to make it sound romantic. The exception was Jan Morris, who really enthused only about Manhattan. Well, Manhattan is an island—and I suppose that Australia is, too, if you look at it on a small scale map.

My own experience of islands is extensive, but almost entirely second-hand. For many years I have conducted a radio series in which I interview distinguished people about their reactions to the prospect of being cast away on a desert island. Of my 1,725 castaways, only three have spent appreciable time on a desert island in real life. The first was a battered old salt, Captain Dingle, who wrote sea stories under the name of "Sinbad".

He told me that once, in a Hoboken bar, he bought a map which gave the exact location of a ship called the Strathmore, which had gone down off one of the Crozet Islands, in the Indian Ocean, with a large sum of money in the skipper's strongbox. Equipped with a secondhand diving suit and a small sloop, which he navigated by an alarm clock, he set off with a companion to locate the wreck. During a storm they struck hard by night on a bleak, volcanic, desert island called St Paul, where there was no vegetation except patches of coarse grass. They were there for 11 weeks, eating raw penguin and goat meat and drinking rainwater-and they found treasure! Digging into a broken old hulk halfburied in the sand, they found a box containing 2,000 Australian gold sovereigns. "Sinbad" did not speak highly of life on a desert island.

The second real castaway was that entertaining writer the late Macdonald Hastings, who agreed to spend five weeks alone on an island in the Seychelles for the benefit of the readers of a Sunday newspaper. The first hut he built fell down, but the second lasted the rest of his stay. After about five days he developed alarming aural hallucinations, and began hearing records playing in his head, one after another. This disturbing phenomenon lasted seven or eight days and then stopped

suddenly. He found no shortage of food because he could grab fowl from their roosts at night and spear fish in shallow pools, but there were no fruit or vegetables and he contracted scurvy. He stuck out his five weeks but was a sick man at the end of it.

My third, and most recent, castaway was the attractive Lucy Irvine, who had answered an advertisement for a common-law wife to accompany an Australian who proposed to spend a year on a desert island and then write a book about it. Together they applied to the Australian government for the use of a suitable island. They were allocated one in the Torres Strait, but were required by the government to marry before they took possession.

Their life on the island was pretty fair hell, they did not stick out their full year, and then she wrote the book instead of him. Called *Castaway*, it is about sexual maladjustment as well as desert island life and is selling well.

None of the above adventurers made me feel that I was cut out for that kind of life: in fact, some years ago, I rejected an invitation to sample it. I was summoned to the office of a senior BBC administrator, who gave me a glass of sherry and announced, "We're going to send you to a desert island. You'll be on your own, but you'll have a two-way transmitter, and I'll come over to you every evening after the six o'clock news and ask you how you've been getting on during the day. When can you leave?"

"I've a better idea," I replied. "I've had more experience of asking questions than you have, so you go to the island and I'll come over to you after the six o'clock news."

"You mean you don't want to go?"

"It so happens," I said, "that I've just finished compiling an anthology about desert islands, and I've learned that there are many varieties of poisonous fish, and even more varieties of poisonous berries, and there's a kind of coral which you simply must not cut your foot on, and there are land crabs which do dreadful things to you..."

"You need not continue, Plomley. It's clear that you don't want to go."

"Not unless there's a good hotel," I said. He looked very disappointed.

Like Jan Morris, my idea of an island is Manhattan



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Circling the Eternal City

by Leslie Gardiner

All roads lead to Rome, and all the travellers in central Italy are heading for Rome. Well, nearly all. Some discriminating tourists stop short of the chaos and expensive congestion of the Eternal City. They have to see the place, of course, but they prefer to do so from a base on the coast or in the Sabine and Alban Hills.

Some of those neighbouring towns are older than Rome. They flourished when Rome was a collection of mud huts. They flourish today, relatively cool and tranquil in summer and not too costly to stay at. There is room to breathe. Their hotels have gardens, swimming pools and tennis courts.

South of Rome an accessible coastal resort is Anzio, anciently Antium, the "goodly city" of Coriolanus. An hour from the capital by road, a little more on the rather slow Ferrovie Laziale train, the town is more Broadstairs than Margate with a claustrophobic little harbour, a gently sloping sandy foreshore and traces of Roman warehouses and imperial villas . . . and the war cemeteries for those killed during the Allied seaborne invasion of January, 1944. Anzio thrives on fishing and on summer excursions for Old Comrades of various nations. The best of a string of unpretentious seafront hotels at Anzio is the Dei Cesari (second class). In a complex of small restaurants round the harbour, Il Gambero and Da Romolo al Porto offer a good, reasonably priced seafood cuisine.

Moving inland from Anzio, travelling anti-clockwise round Rome but keeping your distance from the outer ring-route, you come into the Alban Hills and on to the classic itinerary of the Castelli Romani—not castles but towns and townships, scattered among woods, vineyards and volcanic lakes. Skirted by Italy's oldest road (Via Appia) and one of its newest (Autostrada del Sole), they are only 20 minutes or so from the east-side arc of the Rome circonvallazione.

The most scenic castello is Castel Gandolfo, perched on the rim of the Albano lake. A narrow main street climbs to the Pope's summer palace and its adjoining Villa Barberini. (With prior permission from the Prefettura della Casa Pontificia, Vatican City, you may visit the villa but not the papal palace.) Castel Gandolfo is no solemn religious stronghold: in summer there are water-sports on the lake, a funicular shuttling back and forth and, in the main square, a souvenir market for sacred trinkets. In numerous cantinas the male population discusses local vintages. Chair-lift, woodland paths and tortuous roads lead down to the lake shore and to La Mongolfiera, a

If you are merely touring the Castelli



One of the hilltowns near Rome is Tivoli, famed for its classical monuments.

Romani, a circuit of 80 miles from Rome, the following restaurants are worth noting (they close one day a week, usually Monday): Al Fico at Grottaferrata, Bracconiere at Genzano, La Foresta on the Via dei Laghi between Lakes Nemi and Albano; and the expensive and elegant Porchetta d'Oro in the Pavesi autogrill on the Autostrada del Sole 7 miles east of the Rome ring-road.

All the Castelli Romani are renowned for fine white wines and quality foods: it is no surprise to learn that Rome's markets get their fruits and vegetables from these hills.

The best-known castello is Frascati, gateway to the Alban Hills. Here on an airy bluff 1,000 feet above Rome stand the villas of the cardinal princes, and though you cannot visit them you may walk in the park of Villa Aldobrandini which is rich in statuary, grottoes, fountains and stately ilexes. The town, twinned with Maidenhead, is the terminus of a 14 mile highway from Rome and a fast commuter line from Rome's Termini station. The Rome-Frascati route was the most troublesome in Italian railway history, the line "which never left Rome and never arrived at Frascati", but now the trains come and go with hardly a pause which helps make Frascati a tempting alternative to the capital as a place to stay. There are no big hotels. We were comfortable enough in the Pensione Flora (second class), a detached mansion in its own mini-park next to the main street. Cheaper, but also recommended, are the Bellavista in the main piazza and the Eden Tuscolano, 1 mile towards Rome, both third class. The Spartaco and Cacciano restaurants have terraced gardens and fine views over Rome but the only gourmet establishment is the restaurant of the Giovanella Hotel at Monte Porzio Catone, 3 miles from Frascati.

Continuing anti-clockwise round Rome, the next venerable hilltown is Tivoli. Its quarries of Travertine marble were denuded to construct the temples and arches of imperial Rome, but Tivoli has its monuments, too; and 4 miles down the road to Rome, near Bagni di Tivoli, there is a collection of the most atmospheric ruins in all the Mediterranean lands: Villa Adriana or Hadrian's Villa. Temples, libraries, military architecture, reproductions of Egypt's Canopus canal, the Academy of Athens and the Pavilion in the Vale of Tempe . . . the wonders of the ancient world which the master-builder Hadrian saw on his travels are gathered here. Villa Adriana's avenues are peopled with marble gods and heroes and haunted by lizards and butterflies. You do not see much life otherwise, no matter how many touring coaches may be parked outside—visitors are quickly absorbed by the cypress groves and terraces. Though sandwiched between the autostrada and the Rome-Tivoli highway, the villa diffuses the dreamy serenity of slowly pacing centuries. There are normally a few rooms to let at the Adriano restaurant at the entrance.

Dense concentrations of touring coaches are seen in Tivoli's bus park. The town centre is well equipped with souvenir shops and bright with fairground rubbish. It is busy at weekends with Romans as well as foreigners, all converging on the fountain displays in the gardens of the Villa d'Este. (The more modest but equally attractive cascades of the Villa Gregoriana are strangely neglected.) Yet few strangers stay at Tivoli and the best hotel in the Sabine Hills generally has rooms vacant. It is the Torre St Angelo (first class), a converted convent 1 mile from town, in a sea of olives near Villa Gregoriana. The proprietor is an original, the rooms are loaded with astonishing antiques—and the Anglophile chef is a

Budget travellers will always find, if not a modest hotel, at least a guest-house or *locanda* (room and breakfast about £1) in the villages of the Sabine Hills; if not a *trattoria*, at least a bar and bar-owner's wife prepared to cook a meal. The villages are charmingly rustic and old-fashioned, tumbling down precipitous slopes out of the

forest fleece. San Gregorio da Sassola, Anticoli Corrado, Palombara Sabina ... they reflect the quiet harmony that Horace came in search of when he retired to his Sabine farm near Licenza. Artists used to favour the Sabine villages. The beautiful Sabine girls modelled for many of the fountain statues of Rome.

Clockwise again round Rome we come to the northern approaches and to significant towns which are a day's march from the Eternal City, but only half-an-hour for the motorist on the autostrada, to whom they are only names on a map. A rich country cuisine, a traditional gastronomy and one of Italy's great white wines (Montefiascone's Est! Est! Est!) make Viterbo a considerable tourist attraction. The town has noble architecture, a well preserved medieval quarter with a distinctive life-style, and some strange sights dotted about the neighbourhood, including a park full of grotesque monsters and lop-sided pseudo-classical monuments, the ambitious jeu d'esprit of a 16th-century Duke Orsini. The park of the monsters is at Bomarzo, 12 miles east of Viterbo near the Autostrada del Sole.

Viterbo is above all the Etruscan metropolis, administrative capital of the Etruscan heartland whose inhabitants ruled Rome for 600 years. The best Etruscan museum and the most spectacular painted tombs are at and near Tarquinia, between Viterbo and the coast.

Citadels like Viterbo and Tarquinia, set on heights above a patriarchal landscape, are delightful places to stay at; and you can hardly go wrong at any restaurant in this region. Two excellent modern hotels are the Mini Palace and Balletti Park in Viterbo, both first class. Another sophisticated oasis is the Tarconte (second class) at Tarquinia. For imaginative cooking, *chasseur*-style, and local recipes try the Scaletta and Spacca restaurants in Viterbo, the Aquilanti in the suburbs on the Bomarzo road and the Solengo (attached to the Tarconte Hotel) at Tarquinia.

Both Viterbo and Tarquinia are about 50 miles from Rome—an hour on a route which is partly autostrada. The train from Rome (Nord station) to Viterbo takes two hours, winding about a good deal. Rome to Tarquinia is more direct, involving a stopping train on the main Rome-Leghorn line as far as Tarquinia Marina and then a bus into town. The total journey time is about 75 minutes.

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Tall but spacious

by Stuart Marshall

If you cannot expand sideways, build upwards. Soaring land values have created skyscraper cities, and the need to carry large numbers of people and a lot of baggage in a small vehicle has given rise to a whole new generation of tall, thin estate cars. Inevitably, they are Japanese. No country has a greater density of population—or more crowded roads—than Japan. And no motor industry is more innovative than theirs.

Nissan's ultra-spacious, five-seat Datsun Prairie is a classic example of the new breed. It is less than $13\frac{1}{2}$ feet long—a foot shorter than a Ford Sierra—less than $5\frac{1}{2}$ feet wide and almost as tall. The driver's and front passenger's doors are lofty but conventionally hinged; the rear passengers' doors on both sides slide rearwards as though on ball-bearings. An immense tailgate incorporates part of the rear bumper so the load floor is only $17\frac{1}{2}$ inches from the ground.

Headroom is virtually unlimited; the tallest man can sit comfortably behind the steering wheel with knees together; and the Prairie drives just like a car. Mechanically, it is a car-a Datsun Stanza platform with Datsun Sunny 1.5 litre engine, cross-mounted and driving the front wheels through a fivespeed gearbox with overdrive on both fourth and fifth. On the motorway it cruises quietly at businessmen's speeds. It is nippy and manoeuvrable in town, with outstanding visibility all round. The ride is comfortable on all kinds of roads. With rear seats folded it becomes a light van substitute; with front seats folded too, a double bed. It gave me 35 mpg over 750 miles and amazed me with its utility and sheer driveability. And it costs £6,000.

For a family who need the capacity of the largest estate car with the economy of a super-mini, the Prairie has no rivals at the moment, though they are coming. At the Frankfurt Show last September Honda displayed the Shuttle, a tall, thin estate version of the Civic with a brand-new engine, five-speed gearbox and spaciousness comparable to the Prairie's. Toyota literally raised the roof of their Tercel Estate to give it more interior space than the saloon on which it is based. (The more vertical the occupants are as they sit, the less car body length they need to fit their legs in comfortably.) The £6,171 Tercel Estate also has on demand four-wheel drive and six gears.

The Prairie, Shuttle and Tercel Estate are obviously car developments whereas the larger Space Cruiser from Toyota is more like a panel van to look at. But it feels like a cross between a Range Rover and a senior executive's saloon. The driving position is high—the seat is over the front wheels—and the engine is in between the driver and front passenger.

Ignoring the absence of a bonnet, it has the air and the driving characteristics of a quality car. The engine is almost silent; the power-assisted steering, five-speed gearbox (or optional automatic transmission) and all controls are silky. The ride is soft, like that of an air-sprung coach. The six rear passengers, who enter through a large sliding door on the near side, sit fairly upright—the middle three have unlimited leg-room—and there is ample baggage space behind.

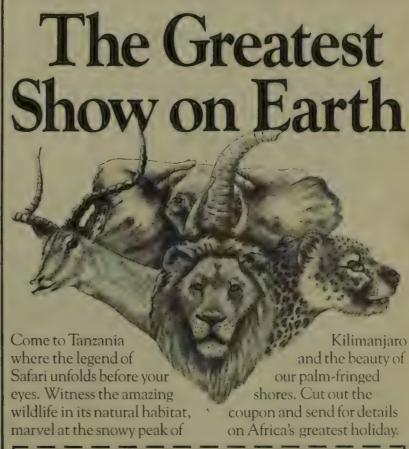
The rear-wheel-driven Space Cruiser is a completely logical example of packaging. It has the accommodation of a very large estate car, such as a Citroën Safari or Peugeot 505, but at 14 feet is between 2 and 3 feet shorter.

Europe has had a space-effective people mover for many years in the Volkswagen Microbus, which looks much the same today as it did in the early 1950s. The Microbus still has its engine at the extreme rear, though nowadays it is a water-cooled, flat-four petrol engine, or an in-line four-cylinder diesel laid flat on its side. It is a lively and agreeable machine to drive, though nothing like a conventional car with its almost horizontal, truck-type steering wheel and upright seat



The Datsun Prairie combines utility, economy and "sheer driveability"





The Legend of Safari.

A complicated encounter

by John Nunn

The Acorn Computers World Championship semi-finals took place at the Great Eastern Hotel in London during December. These matches were in jeopardy due to differences between the Soviet Chess Federation and FIDE, the ruling world chess body. Fortunately they were saved by a dramatic rescue bid mounted by the British Chess Federation, grandmaster Ray Keene and Acorn Computers. It is a sign of the growing prestige of chess in Britain that such an event, costing more than £100,000, could be arranged at a few weeks' notice.

Most of the early interest centred on the match between the 52-year-old Soviet defector Victor Korchnoi and Gary Kasparov, the 20-year-old genius from Baku. This was Kasparov's first assault on the world title and many commentators have tipped him as the man most likely to topple the current champion, Anatoly Karpov. By beating Korchnoi 7-4 he has taken an important step in that direction.

There was also a wide age difference between the contenders in the second semi-final, where 62-year-old Vassily Smyslov of the Soviet Union met Zoltan Ribli, a 32-year-old Hungarian.

Smyslov took the lead thanks to his win in the following immensely complicated encounter, and went on to win

| Uy | U2-72. | |
|----|-------------|-------------|
| | V. Smyslov | Z. Ribli |
| | White | Black |
| | Semi-Tarras | sch Defence |
| 1 | P-Q4 | N-KB3 |
| 2 | N-KB3 | P-K3 |
| 3 | P-B4 | P-Q4 |
| 4 | N-B3 | P-B4 |
| 5 | BPxP | NxP |
| 6 | P-K3 | N-QB3 |
| 7 | B-Q3 | B-K2 |
| 8 | 0-0 | 0-0 |
| 9 | P-QR3 | PxP |
| 10 | PxP | B-B3 |
| 11 | O-B2 | |

A new move, but not a particularly effective one. White must rely on his kingside attacking chances to compensate for the weakness of the isolated queen's pawn, but Smyslov's plan is very slow

| 11 | | P-KR3 |
|----|-------|-------|
| 12 | R-Q1 | Q-N3 |
| 13 | B-QB4 | R-Q1 |
| 14 | N-K2 | B-Q2 |
| 15 | Q-K4 | QN-K2 |

Ribli is right to ignore the threat of B-Q3 followed by Q-R7ch, but 15...N-R4 16 B-Q3 N-N6 17 Q-R7ch K-B1 was more accurate since it allows Black to eliminate White's dangerous

| qui | een's bishop. | |
|-----|---------------|-------|
| 16 | B-Q3 | B-QR5 |
| 17 | Q-R7ch | K-B1 |
| 18 | R-K1 | B-QN4 |
| 19 | BxB | QxB |
| 20 | N-N3 | N-N3? |

A miscalculation. Black should have played 20...QR-B1 21 N-R5 N-N1 with a solid defence on the kingside.

21 NK5! N(4)-K2

Did Ribli overlook that after 21...BxN 22 PxB K-K2 23 QxNP R-R1 24 BxP QR-KN1 25 B-N5ch K-K1 White could rescue his queen by 26 N-K4! threatening N-B6ch and N-Q6ch? Probably we shall never know.

22 N-R5! was even better, for example 22...BxN 23 PxB N-B4 (or 23...QxKP 24 BxP!) 24 NxP! NxN 25 BxP, or 22...NxN 23 NxB N(4)-N3 24 BxP, or finally 22...RxP 23 BxP! (not 23 NxB? QxN!, however) BxN 24 RxB NxR 25 QxPch K-K1 26 N-B6ch K-Q1 27 Q-B8ch K-B2 28 QxNch N-Q2 29 R-QB1ch and White wins in all cases.

...NxN23 N-R5!

23 PxN BxP 24 RxB QxR 25 Q-R8ch N-N1 26 N-R5, although dangerous, is not so strong as Smyslov's move

...N-B6ch

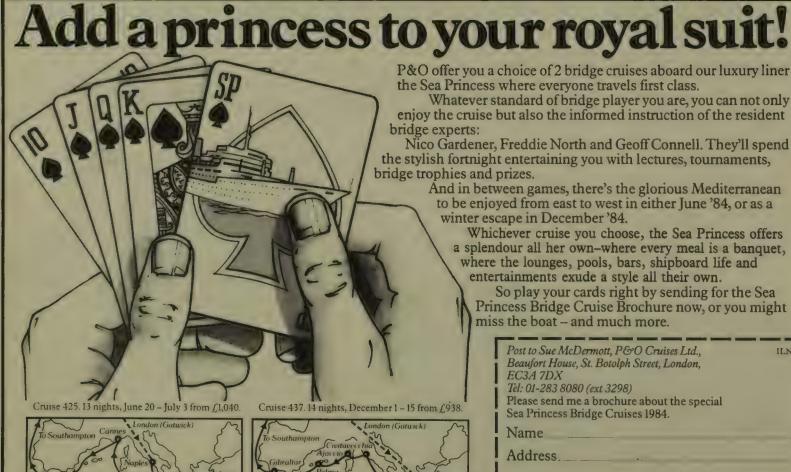
23...N-B4 24 PxN BxP 25 B-N5 P-B3 26 B-B4 BxP 27 OR-N1 gives White an immense attack at the cost of a mere pawn.

24 PxN N-R4 25 NxB NxR

25. . . PxB 26 P-Q5! is even worse. **QxNP** 26 P-Q5!

Losing the queen, but there was no defence in any case. The key line is 26...PxN 27 PxP! O-N4ch 28 K-R1 PxP (28...R-K1 29 P-K7ch! RxP 30 R-KN1 wins) 29 R-KN1 Q-B5 (or 29...Q-R4 30 R-N8ch) 30 R-N7! QxBPch 31 K-N1 R-Q8ch 32 RxR QxRch 33 K-N2 Q-Q4ch 34 P-B3 Q-Q7ch (34...P-K4 35 QxN is no better) 35 K-R3 and Black cannot prevent Q-R8ch followed by mate.

| 27 Q-R8ch | K-K2 |
|-----------|-----------|
| 28 RxPch! | PxR |
| 29 QxPch | N-B2 |
| 30 P-Q6ch | RxP |
| 31 N-Q5ch | RxN |
| 32 QxQ | P-N3 |
| 33 Q-N4ch | K-B3 |
| 34 R-K1 | R-R1 |
| 35 P-KR4 | R(1)-Q1 |
| 36 R-K4 | N-Q3 |
| 37 Q-B3ch | P-K4 |
| 38 RxP | RxR |
| 39 P-B4 | N-B2 |
| 40 PxRch | K-K3 |
| 41 Q-B4ch | Resigns 6 |
| | |



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| Address. | |

LN2

P&O Cruises

Vin some, lose some

Dealer South

by Jack Marx

A declarer is entitled to a measure of self-satisfaction after bringing home a by no means certain contract through thoughtful or skilful play. In match play he may with luck have gained and at worst he will have avoided a loss.

This hand is not really difficult for an experienced player, but one declarer's approach was decidedly bull-headed and led to failure.

↑10832 ♥Q5 Game All ♦ K 62 **♣**QJ107 ♠KOJ96 **9**7632 **9**1084 ♦84 **♦** J973 **\$854 4**962 AA74 ♥AKJ ♦ A Q 10 5 AAK3

South opened Two Clubs and rebid Three No-trumps after his partner's negative Two Diamonds, Two Notrumps not being forcing on his methods. North thought he had enough for Six No-trumps and not unreasonably bid it. West led Spade King and South hurriedly grabbed his Ace. He proceeded to cash his tricks in hearts and clubs and then tackled diamonds. He had no sure clue to the overall distribution and played to drop the Jack on the third round, after which there was no hope.

This was the bidding at the other table:

North 3 4 NT South 2 2 2 2NT 3 6NT

This auction was more conventionalized than the first and needs some explanation. Two Hearts was a twoway bid that might be a natural rebid with length in hearts or a strong balanced hand with at least 25 highcard points. In either case the bid is forcing to game, but the awkward space-consuming bid of Three Notrumps is avoided. Two Spades was just a relay that asked South to state which type he held: with the first type South would repeat hearts or bid a second suit if he held one; with the second type he would try Two Notrumps, as here. Three Clubs was a form of Stayman and Three Dianonds denied a four-card major but ffirmed a diamond suit. The last two pids in no-trumps were natural.

West again led Spade King, but with no possibility of 13 tricks and no certainty of 12 North felt he had nothing to lose by ducking. West continued with Spade Queen and, on East pitching a heart, became marked with five spades. Later he became marked with exactly three clubs and not less than three hearts when South took his winners in those suits. There was no room, therefore, for more than two diamonds

in the West hand, and South has thus safely guided himself into taking a third-round finesse of Diamond Ten.

♠ K 53 Dealer West ♥QJ74 North-South Game **4**76 **A**AK85 **♦**64 **♥**532 **♠**QJ987 ♦ A 103 ♦ KJ9852

♣OJ1064 **↑**A 102 **♥**A K 1096 **♦ Q** 4 **4**972

North opened One No-trump (12-14) and East, who had a well developed sense of tactics against the weak no-trump, put in his oar with a bid of Two Spades. South had no definite forcing bid available except a selfobstructive cue-bid of Three Spades. which still might not lead to a heart game, even if that were best. So he cut his corners with a bid of Three Notrumps, which he was quite prepared to justify on the type and totality of his

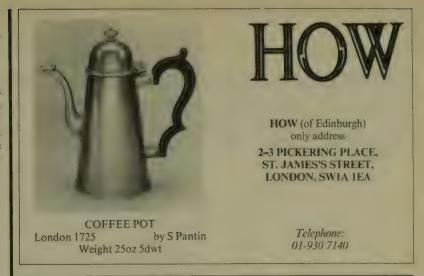
Unhappily he was not justified in the outcome. With opponents apparently not afraid of spades. East led from his unbid and longer suit, found his partner at home and took enough tricks to put the contract two down.

At the other table North was not using the weak no-trump and so avoided this in any case not very well chosen opening.

South West North East No 1 • 2 🍁 No No No

Against Four Hearts West led Spade Six to Three, Jack and Ace. South took his Ace of trumps, noted the Eight from East and reflected that on the bidding East's distribution was quite likely to be 5-1-6-1. One of his own four losers might be disposed of on dummy's fourth club, provided that suit was handled correctly. He now farsightedly led Club Nine, hoping to induce a cover from West or, failing that, to drop a singleton honour from East. However West played low unblinkingly and so South went up with dummy's Ace and was disappointed when East also played low.

However there was still the possibility of end-playing East. A diamond was led from dummy, won by West's Ten. A second spade was won by dummy's King and two rounds of hearts, ending in dummy, extracted defenders' trumps. A diamond was led towards declarer's now blank Queen and South was in the happy position of not minding much who won this trick. If West, he could exit with a club for dummy to win, but then East could be planted with a spade and must offer a ruff and sluff. If East, he could cash his spade but would then also have to offer a ruff and sluff





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The adventurer in politics

by Robert Blake

F. E. Smith, First Earl of Birkenhead by John Campbell Jonathan Cape, £30

There have been four great adventurers in British politics during the last 150 years. Three became Prime Ministers-Disraeli, Lloyd George, Winston Churchill. The fourth did not. F.E. Smith, First Earl of Birkenhead, subject of this excellent, learned, scholarly and very entertaining biography by John Campbell, failed to climb to the top of the greasy pole, despite energy, stamina and agility seldom rivalled, let alone surpassed, by anyone else in that exhausting profession. Why did he not succeed when the others did? Perhaps the question should be put in reverse: why did they reach the summit, despite all their difficulties and drawbacks? Lloyd George and Churchill would never have done it but for two world wars. Disraeli was helped by an extraordinary and unpredictable series of complicated conflicts within his party, which made him the beneficiary of the sort of "slice from the top" that later accounted first for Bonar Law's then for Baldwin's premiership, though they, unlike him, could hardly be described as adventurers.

In the end the answer is probably opportunity. There are quite a number of people at a high level in politics who could have been Prime Ministers. It is another matter to say how good they would have been, or some of their successful rivals actually have been, in holding that great office. But chance plays in this, as in all aspects of life, a major part. There was no specific moment when F.E., for all his brilliance, oratory and power of mind, could ever have been Prime Minister. From 1906 when he entered the House of Commons until 1918 when he accepted the Woolsack the Liberal Party controlled the premiership. Even if it had not, Bonar Law was far ahead of him in the Conservative hierarchy. No Lord Chancellor ever has or will become Prime Minister. In any case by 1918 F.E. had lost whatever chance he had. Churchill drank a lot and talked indiscreetly, but he was not a womanizer. Lloyd George talked indiscreetly, womanized incessantly, but drank little. F.E. engaged with vigour in all three activities and capped them with financial extravagance on a scale unrivalled even by Disraeli. The great buccaneers of English politics need at least a modicum of decorum if they are to reach the top. F.E. had none.

This admirable, if rather too lengthy "life" indirectly brings up a central issue about the problems of modern biography: when is the moment to tell the truth as far as one knows it, with

no holds barred? The same point has recently arisen over the life of Keynes. Writing only five years after Keynes's death in 1951 Sir Roy Harrod, his official biographer, simply could not have mentioned those highly active homosexual proclivities of Keynes's youth which constituted a part of his credo. The Second Lord Birkenhead writing in 1933-35 about his father who had died in 1930 was bound to behave with similar discretion, though he rather overdid it by not even mentioning G.K. Chesterton's great hate poem "Chuck it Smith" although it was already in most anthologies and had received immense publicity long before Smith died. There comes a time when people no longer mind and, in the case of the last 30 years, when the usages of candour about people's private lives become relaxed. Public and private life can never be entirely dissociated. They must affect each other in some measure. Kevnes's activities were, after all, criminal offences in their day and long after: exposure could have ruined him as effectively as it ruined Oscar Wilde. This fear must make some difference to a man's outlook.

There was, in contrast, nothing secret about F.E. Smith's proclivities. To drink like a fish was not then and is not now a criminal matter. But a former Lord Chancellor who turned up at a public meeting, made an excellent, if obviously rather bibulous speech and was found next day by an aide writing a profuse letter of apology for having as he thought forgotten to attend, must have seemed somewhat over the odds by any standards. For sheer outrageousness no one has rivalled F.E. since Lord Brougham who on one occasion played "hunt the slipper" with the Great Seal at a house-party and on another occasion turned up drunk in his Lord Chancellor's robes at the Edinburgh Races. It is to the credit of F.E.'s family, the Second Earl and his son the Third who is the present holder of the title, also of the Countess of Birkenhead, F.E.'s daughter-in-law, and of the late Lady Hartwell, his daughter, that they should have lent every encouragement to Mr Campbell in writing a book that was bound to replace the Second Earl's filial biography.

Their courage is fully justified for the book is not in any way an essay in debunking. On the contrary F.E.'s genuine and consistent, if sombre, Conservatism, his deeply sincere opposition to the subordination of Ulster to Dublin and his achievements as Lord Chancellor are generously described. Moreover Mr Campbell vindicates to the satisfaction of anyone of sense his conduct over the Casement trial and the Casement diaries, a subject on which he has been traduced with a malignance exceptional even by the standards of Irish nationalist fanatics and their English hangers-on. This is a notable biography which is also a valuable contribution to the history of the times.

Recent fiction

by Harriet Waugh

Cold Heaven by Brian Moore Jonathan Cape, £7.95 Woman beware Woman by Emma Tennant Jonathan Cape, £7.95

"She went into the bathroom. There was a dead musty smell in the bathroom. She did not remember noticing it earlier when she showered and changed. She tried to track it down, but could not. It was just a smell in the bathroom, a slightly sweet unpleasant one."

At the time when Marie, the heroine of Brian Moore's novel, Cold Heaven, goes into the bathroom and smells that 'slightly sweet unpleasant smell", neither the reader nor Marie can possibly know that the smell is that of Marie's absent, dead but alive, husband, Alex. It is part of the uneasy build-up-with every sentence a simple, unadorned statement in Brian Moore's inimitable manner-that culminates, chapters later, in her discovery of her husband's strange, terrible condition. And by the time that discovery is made few readers are going to think, "Ah, so that was the strange smell in the bathroom. Of course, putrifying flesh!" Yet it is there, because the smell was there. Brian Moore is one of the strongest and quietest novelists around.

Marie and her husband Alex, a pathologist, are holidaying at Nice after Alex has attended a medical conference. Marie intends to leave her husband for her lover, another doctor, and as she watches Alex swim, rather badly, she thinks how much he irritates her and plans when to break the news to him. As she thinks this, a speed-boat hits Alex. He is rushed to hospital and dies. There is no doubt about this. He is declared dead and Marie sees him dead. The next day the hospital tell her that the body is missing from the mortuary. Returning to her hotel she finds his passport and money gone. There then starts a chase leading to Carmel in California where precisely one year earlier Marie had a vision of the Virgin Mary which she has ignored.

In a way, the novel is about what might have happened if St Bernadette had told Our Lady of Lourdes to "get lost". This is, in effect, Marie's attitude to being arbitrarily inflicted with a vision. She views it as a gross infringement of her liberty. In Carmel she has to face the fact that you deny the message of The Lady at your peril. Alex's life is in her hands and she is being blackmailed into being a furious witness to something she will not, and cannot, believe in.

Although some readers will un-

doubtedly have the same difficulties as the heroine—the suspension of disbelief—I found it a tense, exhilarating story. All the characters and their reactions, including Alex's rational terror, are entirely convincing and the cold heaven that Mr Moore conjures up gives a chill to the backbone.

Emma Tennant's Woman beware Woman is a tale of revenge set in southern Ireland. Hugo, an eminent novelist, has been killed in the woods near his Anglo-Irish wife's house. Minnie, a woman who has spent the happiest years of her childhood with them, travels out from London to the funeral. Having found adult life difficult to cope with she looks back on her childhood at Cliff Holt, Moura and Hugo's home, with badly filtered nostalgia. Wrong images constantly tease at the edge of beautiful ones, and her wish not to test the reality of her childhood impressions against the present means that the reader is interpreting the action in spite of the narrator. At the centre of the household is Moura, the elderly, formidable widow whose plotting of revenge for the death of her husband locks her family, friends, servants and employees together in claustrophobic unease.

Under the cloak of this unmentioned but almost public revenge, other revenge takes place. These are crazy and meaner and their motives go back years.

Women dominate the story: as well as Minnie and Moura there is Moura's American daughter-in-law, an ambitious television director who sees the tragedy in terms of a good television documentary about the IRA; then there is Lily, the devoted servant who knows everything and is not saying; and lastly the village woman whose messy domestic life is at the heart of the tragedy. These women's needs, obsession with love, strength and ultimately single-minded destructiveness are shown by Emma Tennant through the curious, opaque mind of Minnie.

The men are husks, long since emptied of identity as the women drown them in their version of what the men are. Even when they are killed the intended victims of revenge are the women, who despite their loyalties betray each other. This is a very strange story to come from Miss Tennant's pen. However it is compulsively readable and very skilled.

The Lisle Letters Edited by Muriel St Clare Byrne Secker & Warburg, £12.50

Lord Lisle was the illegitimate son of Edward IV, and from 1533 to 1540 he was the King's Deputy, or Governor, of Calais. The letters cover all his family affairs during that time, and they-portray in revealing detail the character of the Thomas Cromwell period of Henry VIII's reign. Originally in six volumes, this one-volume abridgement is superbly done.

FEBRUARY BRIEFING

Wednesday, February 1

First night of Loving Women, a new play by Pam Gems at the Arts (p66) Athletics: Great Britain & Northern Ireland v E Germany at Cosford (p74) Sale of natural history & travel books at Sotheby's (p75)

□ New moon

Thursday, February 2

First night of Webster's *The White*Devil at Greenwich (p66)
Dallapiccola 80th anniversary concert
at the Purcell Room (p71)

□ Candlemas

Friday, February 3

Humphrey Ocean's portrait of Paul McCartney goes on show at the National Portrait Gallery (p76) Pierre Fournier recital at the Queen Elizabeth Hall (p71)

Saturday, February 4

Athletics: Great Britain & Northern Ireland v France at Vittel, France (p74) First day of the National Steam-boat Show at Kew Bridge (p75)
Last chance to see *Tales from Hollywood* at the National (p67)
The Mastersingers opens at the

Coliseum (p73)

Sunday, February 5 Last day of Dufy & Hockney exhibitions at the Hayward (p76) Emil Gilels recital at the Queen Elizabeth Hall (p71)

Chinese New Year celebrations (p75)

Monday, February 6

National Trust lecture about Kingston Lacy at the Purcell Room (p75) Berlin Chamber Orchestra at the Barbican (p71)

☐ Anniversary of the accession of

Queen Elizabeth II

Tuesday, February 7

First night of *Rents* by Michael Wilcox at the Lyric Hammersmith (p66)
The Great British Music Festival at the

Wednesday, February 8

Festival Hall (p71)

First nights of See How They Run at the Shaftesbury, & of Tom & Viv at the Royal Court (p66)

Opening ceremony of the Winter Olympics in Yugoslavia (p74)

Thursday, February 9

Exhibition of American folk art opens at the Barbican (p76)

Ballet Rambert première a ballet by Robert North in Manchester (p73) The Gondoliers opens at Sadler's Wells Theatre (p73)

Winter Olympics: men's downhill (p74)

Friday, February 10

First day of Crufts Dog Show (p75) Roger Spottiswoode's *Under Fire* with Gene Hackman opens in West End cinemas (p68)

Andrea Chénier opens at Covent Garden (p73)







Crufts Dog Show, top: February 10-12. Frances de la Tour to play Joan of Arc, left: from February 16. Winter Olympics begin, right: February 8.

CALENDAR

Rooms designed by Caro, Chaimowicz, Hamilton & Hodgkin open at Liberty (p76)

Saturday, February 11

Nash Ensemble with Felicity Lott & Sarah Walker at Wigmore Hall (p72) The Clerkes of Oxenford give a concert in New College Chapel, Oxford (p82)

Sunday, February 12

RPO under Antal Dorati play Beethoven & Haydn, LPO under Kurt Tennstedt play Stravinsky & Orff at the Festival Hall (p71)

Monday, February 13

Victoria Wood gives the first of her comedy evenings at the Ambassador's Theatre (p66)

Sale of English porcelain & 19thcentury European ceramics at

Christie's (p75)
Ballet Rambert première a ballet by
Christopher Bruce in Birmingham

Tuesday, February 14

Helsinki Philharmonic at the Festival Hall; St Valentine's Day concerts at the Purcell Room & Wigmore Hall (p72) □St Valentine's Day

Wednesday, February 15

Robert Latham talks about editing

Pepys at the Royal Society of Arts (p75)

Recital by Kevin Bowyer, winner of the 1983 St Albans International Organ Competition, at the Festival Hall (p72)

Patience at the Coliseum (p73)

Thursday, February 16

St Joan with Frances de la Tour opens at the National Theatre (p66) Practical Woodworking Exhibition opens at Wembley (p75)

Friday, February 17

First day of the Karsh retrospective at the National Portrait Gallery (p76)

☐ Full moon

Saturday, February 18

Dmitri Alexeev recital at the Wigmore Hall (p72)

RSPB films at the Festival Hall (p75) First day of Birmingham Boat & Caravan Show (p82)

Sunday, February 19

The Creation at the Festival Hall; Elgar & Holst 50th anniversary celebrations at the Oueen Elizabeth Hall (p72)

Monday, February 20

Emanuel Ax lunchtime recital at St John's (p71)

Tuesday, February 21

New exhibition at the Museum of London illustrates the life of Samuel Whitbread II & his patronage of the arts (p74)

First RHS flower show of 1984 (p75)

Wednesday, February 22

Lucia Popp recital at the Barbican (p71)

Lecture on the book business given by the chairman of Collins at the Royal Society of Arts (p75)

Thursday, February 23

Elgar 50th anniversary concert at the Barbican (p71); Yitkin Seow recital at the Queen Elizabeth Hall (p72)

Friday, February 24

New films: Mel Brooks's *To Be or Not to Be*; Lawrence Kasdan's *The Big Chill* (p68)

Première of Kenneth MacMillan's new ballet at Covent Garden (p73) BBCSO under Pierre Boulez in Music of Eight Decades at the Festival Hall (p72)

The Barber of Seville opens at the Coliseum (p73)

Saturday, February 25

I, Claudius screened at the NFT (p75)
Hedgelaying in Nottinghamshire (p82)
Last night of Master Class with
Timothy West at the Old Vic (p67)
Igor & Valery Oistrakh play at David
Oistrakh memorial concert at the
Festival Hall (p72)

Sunday, February 26

Alfred Brendel recital at the Festival Hall (p72)

The Secret of Nimh screened for children in a season of animated films at the NFT (p75)

Monday, February 27

First nights of *The Man Who Fell in Love with His Wife* at the Lyric Studio & *A Streetcar Named Desire* at the Mermaid (p66)

Endellion String Quartet at the Purcell Room (p72)

Tuesday, February 28

Pinchas Zukerman recital at the Festival Hall; complete piano works by Gabriel Fauré at the Purcell Room (p72)

Wednesday, February 29

First night of a Canadian production of *The Mikado* at the Old Vic (p66) Geraint Jones Orchestra 21st anniversary concert at the Queen Elizabeth Hall (p72); Mitsuko Uchida lunchtime recital at the Barbican (p71)

Briefing edited by Alex Finer

Researched by Angela Bird and Miranda Madge.

Information correct at time of going to press. See listings for further details. Add 01- in front of seven-digit telephone numbers when calling from outside London.

THEATRE JC TREWIN

Frances de La Tour is to play the title role in Bernard Shaw's Saint Joan, nearly 60 years after Sybil Thorndike created the part. It opens at the Olivier on February 16, with Ronald Eyre as director.

☐ On February 29 the third production of Ed Mirvish's first season in control of the Old Vic arrives from Canada—a revival of *The Mikado* by a company from the Stratford Festival Theatre, Ontario.

☐ John Webster's two most famous plays seem to alternate with each other in revival. Greenwich is now staging, from February 1, *The White Devil*, directed and designed by Philip Prowse.

☐ Rents, by Michael Wilcox, returns in a new production to the Lyric, Hammersmith, from February 7, and Ted Whitehead's *The Man Who Fell In Love with His Wife* (Tom Bell and Lynn Farleigh as principals) is at the Lyric Studio from February 27.

☐ Meanwhile, at Newcastle-upon-Tyne, the RSC is presenting its eighth successive season (February 20 until March 31), with nine productions from last year's Stratford-upon-Avon list, five in the Theatre Royal (0632 322061), four in the Gulbenkian Studio (0632 329974).

NEW REVIEWS



Kelly Hunter and Elizabeth Counsell as Jean Seberg: at the Olivier.

Where applicable, a special telephone number is given for credit card bookings. Details of each theatre are given only on the first occasion it appears in each section.

Jean Seberg

There were so many malicious & silly rumours before this musical opened that it was pleasant to find so generally agreeable a night. The book by Julian Barry, with lyrics by Christopher Adler, is matter-of-course but Marvin Hamlisch's score is often excellent, & Peter Hall has put on the piece with the most helpful & ingenious invention.

Jean Seberg is based on the life of the young American girl who was transported suddenly from a small town in Iowa to be the Saint Joan of Otto Preminger's film; she was not particularly good in it-indeed the reception was dire-but she lived it down to go through the motions of stardom in Hollywood & in Paris. Unluckily she became a butt of the FBI which magnified her vague involvement with a "black power" group; her story ended with drugs & suicide. Not an especially exciting narrative, it would serve its purpose here if it were not for the determination to equate Jean Seberg with Saint Joan. This idea does not work, though the dreaded J. Edgar Hoover (in the person of Michael Bryant) is always around, glowering & threatening, & is even seen as the Inquisitor in one scene. This aside, there are profitable scenes with Jean's exacting film director, Otto Preminger-a grand performance by John Savident—& with the gossip-vultures of Hollywood.

Though Jean's husband, the French writer Romain Gary, would have little life without Joss Ackland to animate him, the woman herself is always in control as presented at two ages; Kelly Hunter as the young girl, Elizabeth Counsell as her watchful elder. Through the night Peter Hall's direction continually fortifies the script & sustains the pace; wisely, there is no interval. Olivier, National Theatre, South Bank, SEI (928 2252, cc 928 5933). Until April.

Master Harold ... & the Boys

Athol Fugard, the South African antiapartheid writer, is here offering a dramatized confession—& most moving it is. What to some people would be no more than an anecdote is transformed into the tragic admission of a man whose mind has been burdened for many years, & who is brave enough to release the burden in public. When he was a schoolboy his mother owned a café in Port Elizabeth. There, not a customary matter in South Africa, he was on friendly terms with the two black waiters—especially with the elder who was in some respects a surrogate father.

The boy's true father was a crippled alcoholic who made life at home a trial. Once, after a quarrel, Master Hally had spat in the black man's face: a crime for which he never forgave himself. It is dramatized in the play; &, in spite of a long & rambling exposition

during which we wonder at first how Fugard will make his point, the moment, when it does come, is theatrically overwhelming; so is the last section during which the waiter rebukes Harold with a dignity that causes the boy's behaviour to seem more grievous. For these seenes, Master Harold... lives in the quickened imagination. The play is acted with great power, under Fugard's own direction, by a cast from the Market Theatre, Johannesburg: Duart Sylwain as Hally, John Kani as the elder waiter, & Ramolao Makhene as the younger. Cottesloe, National Theatre, South Bank, SEI (928 2252, cc 928 5933).

Ponny

This is a revised version of the combination of pantomime & documentary—a fragment of 19th-century history told in traditional "panto" terms—that the RSC staged at the Barbican last year. Its destination now is New York. Whether American audiences can accept the traditional technique remains to be discovered. Even over here it is astonishing to find Peter Nichols's views on British imperialism during the opium wars of 1939-42 entwined with the much-battered clichés of Christmas entertainment.

The result, apart from a scene or two, is, I think, a mistake; but it gets through on the strength of its splendid production (by Terry Hands) & an ingratiatingly apt score (by Monty Norman). Terry Hands is as resourceful in very early Victorian England as in China, & his cast is happily in tune: in particular, Alfred Marks, who sails through the night as if he had been used to this type of farrago for years, Geoffrey Hutchings as a Dame, & Nichola McAuliffe who deserves any prizes that are going for her determined portrait of the youthful Queen Victoria (& later of a missionary). No trouble there but I rather wonder what young visitors to Poppy have made of a pantomime with a plot so eccentric & so capriciously developed that it allows even the horse to be shot. Adelphi, Strand, WC2 (836 7611, cc 930 9232).

FIRST NIGHTS

Feb 1. Loving Women

New comedy by Pam Gems. Arts, Great Newport St, WC2 (836 3334).

Feb 2. The White Devil

Rupert Everett heads the cast in John Webster's Jacobean revenge play (see introduction). Greenwich, Crooms Hill, SE10 (858 7755, cc 853 3800). Until Mar 10.

Feb 7. Rents

Return of Michael Wilcox's play (see introduction). Lyric, King St, W6 (741 2311, cc). Feb 8. See How They Run

Comedy with Liza Goddard, Derek Nimmo, Bill Pertwee & Christopher Timothy. Shaftesbury, Shaftesbury Ave, WC2 (836 6596, cc 930 9232). Until May 5.

Feb 8. Tom & Viv

Michael Hastings's play is about T. S. Eliot & his first wife. With Julie Covington & Tom Wilkinson. Royal Court, Sloane Sq. SW1 (730 1745, cc).

Feb 13. Lucky Bag

Comedy evening with Victoria Wood. Ambassador's, West St, WC2 (836 1171, CC 930 9232). Until Feb 25.

Feb 16. Saint Joan

Bernard Shaw's play, with Frances de la Tour in the title role (see introduction). Olivier, National Theatre, South Bank, SEI (928 2252, cc 928 5933).

Feb 27. The Man Who Fell in Love with His

Ted Whitehead's play is about a man's



Alfred Marks as Obadiah Upward: Poppy at the Adelphi.

journey through a nervous breakdown & back (see introduction). Lyric Studio, King St, W6 (741 2311, cc).

Feb 27. A Streetcar Named Desire

Alan Strachan's production of Tennessee Williams's play, seen last autumn at Greenwich, with Sheila Gish as Blanche Dubois. Mermaid, Puddle Dock, EC4 (236 5568, cc 236 5324).

Feb 29. The Mikado

New production of Gilbert & Sullivan's operetta by a visiting Canadian company (see introduction). Old Vic, Waterloo Rd, SEI (928 7616, CC 261 1821). Until Apr 7.

ALSO PLAYING

Aladdin

A family pantomime with Derek Griffiths, Richard O'Sullivan, Jill Gascoine & Lynsey de Paul. Every idea you might expect, & several more. Shaftesbury, Shaftesbury Ave, WC2 (836 6596, cc 930 9232). Until Feb 4.

Riondel

The first transfer from the new Old Vic is Tim Rice & Stephen Oliver's bubble of a more or less medieval minstrel show. Aldwych, Aldwych, WC2 (836 6404, CC 836 0641).

Bugsy Malone

An unfortunate attempt at a stage version of the film of the same name. Her Majesty's, Haymarket, SW1 (930 6606, CC). Until Feb 11.

The Business of Murder

Richard Harris has written a taut thriller that does its duty, with Eric Lander & Richard Todd. May Fair, Stratton St, W1 (629 3036, cc).

Cats

Trevor Nunn uses stage & auditorium boldly for Andrew Lloyd Webber's musical version of T. S. Eliot's cheerfully minor poems about cats. New London, Drury Lane, WC2 (405 0072, cc).

Cinderella

The National's pantomime is a traditional Victorian affair in the right mood and with a particularly good Buttons by Tony Haygarth. Janet Dibley plays Cinderella, Susan Fleetwood is Prince Charming & Robert Stephens & Derek Newark are the Ugly Sisters. Lyttelton, National Theatre, South Bank, SEI (928 2252, cc 928 5933). Until Mar 10.

The Country Girl

Clifford Odets's play acted with fibre & credibility by Hannah Gordon, Martin Shaw & John Stride. Apollo, Shaftesbury Ave, W1 (437 2663, cc).

Custom of the Country

Nicholas Wright's zestful "romantic comedy", set in Africa during 1890, acted with great expertise by such people as Sara Kestelman, Sinead Cusack & Josette Simon, The Pit, Barbican, Silk St, EC2 (628 8795, CC 638 8891).

Cyrano de Bergerac

In Terry Hands's grand production of the Rostand romance Derek Jacobi is splendidly masterful as

swordsman, lover & poet, man of indefatigable panache. Barbican, Silk St, EC2 (628 8795, cc 638

Daisy Pulls It Off

Denise Deegan's pastiche of the Angela Brazil world of school is top-hole, & Alexandra Mathie the most delightful heroine that ever wore a gymslip, Globe, Shaftesbury Ave, W1 (437 1592, cc).

Frederick Knott's now near-classic thriller, as directed by Allan Davis, has not aged; & Simon Ward is villainously right. Vaudeville, Strand. WC2(8369988, cc).

No weariness yet in Tim Rice & Andrew Lloyd Webber's emotional music drama. Prince Edward, Old Compton St, W1 (437 6877, cc 439 8499).

Glengarry Glen Ross

A sardonically accurate American comedy by David Mamet. Cottesloe, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

Hay Fever

Penelope Keith now moves through this Coward revival as to the manner born. It is all splendidly here as of old: mad tea-party, domestic histrionics & final breakfast-table absorption. Queen's, Shaftesbury Ave, W1 (7341166, CC).

Hello Dolly!

This good-humoured affair is not so much a revival of the famous American musical (though it is spectacular enough), as a personality parade for Danny la Rue as Dolly. He is an expert female impersonator but it is the kind of performance that must inevitably make the piece even less of a balanced version of the Thornton Wilder play than it has been in the past. Prince of Wales, Coventry St, W1 (930 8681, cc 930 0846).

Farce based on the popular television series set in a holiday camp. With Simon Cadell, Paul Shane, Ruth Madoc & Su Pollard. Victoria Palace, Victoria St, SW1 (8341317, CC). Until Mar 4.

Little Lies

Edward Bond's violent modernization of the Lear theme, with Bob Peck in the title role. The Pit.

This new adaptation of Pinero's famous farce The Magistrate can be oddly tame at times, though it has the benefit of John Mills's resolute method as Mr Posket. Wyndham's, Charing Cross Rd, WC2 (836 3028, cc 379 6565).

Little Shop of Horrors

The musical, an acquired taste, about a plant, a blend of cactus and octopus, that grows into a terror. Comedy, Panton St, SW1 (930 2578, cc).

A prolonged & not noticeably amusing comedy acted by a grand quartet: Paul Eddington, Jane

Carr, Colin Blakely & Georgina Hale. Albery, St Martin's Lane, WC2 (836 3878, cc 379 6565).

Master Class

In David Pownall's play Timothy West plays Stalin, determined to teach Prokofiev & Shostakovich to compose "real" music. Old Vic, Waterloo Rd, SEI (928 7616, cc 261 1821). Until Feb 25.

You have to be politically minded to get the best from David Edgar's ambitious play about the movement of the troubled Left & its gradual fragmentation. Realistic performances by Bob Peck, Antony Sher & John Shrapnel. Barbican.

An endearing musical comedy, with a score largely by Vivian Ellis, returns-in the words of its best song-to spread a little happiness. Denis Lawson is, engagingly, a male Cinderella. Fortune, Russell St, WC2 (836 2238, cc).

Molière

Mikhail Bulgakov's biographical play is not especially exhilarating. Antony Sher seeks to fortify the title-part, & John Carlisle is certainly right as Louis XIV. The Pit.

The Mousetrap

Though now in its 32nd year, many people cannot vet know Agatha Christie's solution of her puzzle: it is worth investigating. St Martin's, West St,

Much Ado About Nothing

Derek Jacobi & Sinead Cusack are splendidly at ease as Benedick & Beatrice in the patrician comedy which retains its flavour in the Terry Hands production, Barbican,

Noises Off

Everything that happens in Michael Frayn's enjoyable farce is during the performance of another farce, Nothing On, a wild helter-skelter touring business & the kind of thing that can breed catastrophe. John Quayle plays its director. Savoy, Strand, WC2 (836 8888, CC 930 9232).

No Sex Please-We're British

Good farces do not want, & this one, directed by Allan Davis, does not after 12 years, more than 5,000 performances & innumerable cast changes. Garrick, Charing Cross Rd, WC2 (836 4601), cc).

Pack of Lies

Hugh Whitemore's play, subtle & distinguished, is one of the prizes of the season: so, certainly, is the performance of Judi Dench as the quiet suburban woman in Ruislip who, with her husband (acted comparably well by Michael Williams) finds herself on the fringe of an espionage case. Barbara Leigh-Hunt is also redoubtably good. Lyric, Shaftesbury Ave, W1 (437 3686, cc).

Tom Stoppard's comedy now with Susan Penhaligon, Paul Shelley & Judy Geeson. Strand, Aldwych, WC2 (836 2660, cc).

The Rivals

Peter Wood's fine revival has Geraldine McEwan as the best Malaprop I can remember, matched by Michael Hordern as Sir Anthony, in a joyful appreciation of Sheridan's text. Olivier, National Theatre, South Bank, SE1 (928 2252, CC 928 5933).

Run For Your Wife

Ray Cooney has written & directed the fastestmoving farce for years in his portrait of a London taxi-driver who maintains two households, each unknown to the other. Now with James Bolam, Ian Ogilvy & Stratford Johns. Criterion, Piccadilly Circus, W1 (930 3216, cc 379 6565).

The School for Scandal

"Lady Teazle, by all that's wonderful!" - & a good deal else. Donald Sinden, Beryl Reid & Nicola Pagett head John Barton's revival. Duke of York's, Charing Cross Rd, WC2 (836 5122, cc 836 0641)

Singin' in the Rain

Don't compare the stage version with the Gene Kelly film. This is a gentle joy in its own right, with Tommy Steele to take us through the worries of a Hollywood when the screen began to speak. Palladium, Argyll St, W1 (437 7373, CC).

The Sleeping Prince
Wide-awake in Terence Rattigan's comedy (as at Chichester), with Omar Sharif, Judy Campbell, Debbie Arnold & John Moffatt. Haymarket, Haymarket, SW1 (930 9832, cc).

Snoopy-the Musical

Musical based on the American strip cartoon, now pioneering Sunday performances. Duchess, Catherine St, WC2 (836 8243, CC).

Song & Dance

Liz Robertson in song, & Graham Fletcher in dance, lead Andrew Lloyd Webber's "concert for the theatre". Palace, Shaftesbury Ave, WC2 (437 6834, cc 437 8327).

Special Occasions

Bernard Slade's play, about a divorced couple meeting at intervals over 10 years, is an anecdote held together by the acting of John Alderton & Jan Waters, Ambassador, West St. WC2 (836 1171, CC 930 9232). Until Feb 11

Strider—the Story of a Horse

Play with music by Mark Rozovsky, adapted from Tolstoy. Director Michael Bogdanov, with Michael Pennington. Cottesloe.

Tales from Hollywood

This tragi-comic invention about war-time émigrés in Hollywood is one of Christopher Hampton's most potent plays; & his compère is grandly done by Michael Gambon. Olivier. Until Feb 4.

Bill Alexander's cleverly staged revival of the Molière comedy, in a text by Christopher Hampton, has some acute performances-Nigel Hawthorne's for one-but it is not aided by Antony Sher's exaggerated hypocrite who would not have been acceptable for a moment. The Pit.

Ron Daniels's production has Derek Jacobi as a Prospero of the right age & eloquence. Barbican.

A "musical spectacular" that is, in effect, a cabaretrevue. Dull patches aside, it should not be condescendingly undervalued. Arturo Brachetti is good fun. Piccadilly, Denman St, W1 (437 4506, cc 379

You Can't Take It With You

Seldom has there been a madder stage family than that in George S. Kaufman's inventive American comedy. The National Theatre company, especially Geraldine McEwan, Ronald Hines, Janine Duvitski & Brewster Mason, has a cheerfully romping time. Lyttelton.

International Mime Festival

Geoff Hoyle, Shaw Theatre, Jan 25-28: Ayner the Eccentric, Cockpit Theatre, Jan 28-31. Events continue until Feb 4. Information from 434 3531.

Half price ticket booth, west side of Leicester Square. Unsold tickets for that day's performances on sale for half price plus 75p service charge. Personal callers only, no cheques or credit cards. Mon-Sat 2.30-6.30pm, matinée days noon-2pm.

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Master Harold . . . and the Boys: Johannesburg Market Theatre at the Cottesloe (new reviews).

CINEMA

GEORGE PERRY



Mel Brooks and Charles Durning in To Be or Not To Be: opens February 24.

KEEN-EYED FILMGOERS will spot a hidden tribute to the late Jack Benny whose 1942 film To Be or Not To Be has been remade starring Mel Brooks, with Anne Bancroft in the part originally taken by Carole Lombard. There is a shot of a Polish street sign bearing the name "Kubelski". Benny's real name was Benjamin Kubelsky. "It would have been a terrible mistake to have tried to imitate him," said Brooks, "but I wanted there to be some reminder in the film. He was a very great comedian."

☐ The void left in the London Film Festival by the departure of its programme director Ken Wlaschin to Filmex in Los Angeles is happily filled for this year at least by Derek Malcolm, an excellent and respected critic who has ensured that The Guardian runs a lively and informed film page each week. He recently turned down an attractive job running the Sydney Film Festival, so London is lucky to have him.

NEW REVIEWS AND PREMIERES

Films selected for review are expected to be showing in London or on general release at some time during the month. Programmes are often changed at short notice. Consult a local or daily newspaper for exact locations & times. Information on West End & Greater London showings in Odeon, ABC & Classic chains from 200 0200.

The Big Chill (15)

Friends gather after a former college friend has killed himself, & assess their lives in the intervening years. Lawrence Kasdan's film, from Barbara Benedek's screenplay, is in some ways reminiscent of The Return of the Secaucus Seven, another work in which the 1960s generation went through the great reappraisal. It is a highly fashionable work, full of recriminatory self-doubt & angst among the privileged graduate classes, but Kasdan's style is to present it as an ensemble piece with fragmented glimpses of its large cast, which includes Kevin Kline, William Hurt & Glenn Close each performing their turn. Some will find it a highly nostalgic exercise, while for others it will be merely the contemplation of boring people about whom they care little. Opens Feb 24. Dream Flights (PG)

Russian film, directed by Roman Balayan, about a man who glides through life cheating those around him. Opens Feb 2.

The Moon in the Gutter (18)

Jean-Jacques Beineix earlier gave us the

quirky, stylish thriller Diva which had many attractive qualities. Alas, his new film fails to live up to the promise of his début. The Moon in the Gutter is a work of desperate tedium, a credulity-straining plot in which a dock-worker spends months seeking a rapist who caused his sister's suicide, & being seduced by a strange, rich blonde who cruises the nocturnal waterfront in an open sports car, while he scorns his slatternly but devoted girl friend.

The actors, who include Gérard Depardieu as the man, Nastassia Kinski as the mysterious beauty & Victoria Abril as the other woman, are required to stand like dummies from time to time as they mouth their ominously significant dialogue. The film is deliberately studio-bound, & offers the worst seaport set since Fassbinder's Querelle. The source of the work is a novel by David Goodis, the American novelist who wrote Dark Passage, but Beineix, by investing it with such phoney symbolism, has done him no service

The Prize of Peril (18)

If there are similarities in this film to a Marcello Mastroianni/Ursula Andress picture of the mid-60s called The Tenth Victim, it is because the provenance of both is writer Robert Sheckley. This work visualizes a TV programme in the near future where, for \$1 million, a volunteer allows himself to be hunted by five volunteer killers, each move in the drama televised live before an audience of 200 million European viewers.

Three contestants have failed to reach their goal: now the fourth (Gérard Lanvin) makes the most determined of attempts to win, & when he realizes that the odds are fixed against him invents his own rules so that he may do so. The compère of the show, an odious international celebrity (Michel Piccoli), welds the action in front of a studio audience, gleefully dishing out cheques to grieving widows before bringing on the dancing girls & another commercial. Andrea Ferreol, as the protesting campaigner against the show, is easily squelched by the cynical network head (Bruno Cremer) & his attractive producer (Marie-France Pisier), who has devised the show to take advantage of a new law entitling a would-be suicide to nominate a third party to kill him.

Dangerous stunt television shows are already on the air, & undoubtedly there is an audience ready for blood. While Yves Boisset's film is set in the future, the notion it postulates is nearer reality than we may think. Opens Feb 10.

Scarface (18)

Al Pacino plays a Cuban gangster in a new film by Brian De Palma. Opens Feb 3.

Star 80 (18)

Dorothy Stratten was a Playboy gatefold girl who was murdered by her husband who then killed himself. Her brief career has been turned into a film, directed by Bob Fosse, with Mariel Hemingway playing the unfortunate girl. Fosse's approach is one of cold statement of sordid facts, with several of the participants in the drama making statements to the camera in the style of a television documentary. Eric Roberts plays the psychotic husband, not too convincingly since little is made of his motivation, & Cliff Robertson emerges as a caricature of the pyjama-clad Hugh Hefner, the square of the panelled salons in the Playboy mansion where a perpetual lively party seems to be going on. Roger Rees plays a sympathetic film director who unsuccessfully tries to rescue the girl from her plight. As a morality tale for our times it is not ineffective. Opens Feb 17.

Strange Invaders (PG)

Paul Le Mat plays a man investigating the strange effects on a mid-Western town of a visit from a flying saucer 30 years before. Opens Feb 17.



Gérard Lanvin tries to evade his pursuers: The Prize of Peril from February 10.

To Be or Not To Be (PG)

The question really is, how can Mel Brooks have the temerity to remake one of the greatest comedy classics of all time? The 1942 film was Carole Lombard's last, in which she starred with Jack Benny, & director Ernst Lubitsch had much fun at the expense of the Nazis.

The answer is that Mel Brooks has succeeded, on the thinnest of ice. It is not like his earlier, riotous send-ups of movie genres such as Blazing Saddles & Young Frankenstein. Instead it is a disciplined, sustained comedy in which he acts with a certain heroic dignity. (Brooks dignified? That we should live to see the day!) Moreover, he stars for the first time with his celebrated wife, Anne Bancroft, an actress rarely called upon to play a comic role. Together they prove perfectly worthy to follow Benny &

Brooks is an actor whose Hamlet soliloguy is interrupted each night by a young man walking out of the theatre. He is on his way backstage to flirt with Bancroft, who has a few moments while her husband is otherwise engaged. When the Nazis overrun Poland the admirer flees to England & stumbles on a sinister Nazi double agent (José Ferrer) who is about to unmask the Polish underground. The theatre company rallies, & by a series of increasingly audacious impersonations saves the day. Wisely, Brooks did not attempt to direct, leaving that task to his long-term associate Alan Johnson, who choreographed "Springtime for Hitler" in *The Producers*. Nor has he attempted a Benny impersonation. Instead, by showing deep respect for his material, he has offered a fresh & entertaining interpretation of a classic. Opens

Under Fire (15)

Roger Spottiswoode, an Englishman in Hollywood, has directed a gripping account of the interrelationship of three journalists against a background of the Nicaraguan civil war. Nick Nolte is a dashing photojournalist whose Nikon SLR is virtually a permanent extension of his hand, Gene Hackman is a Time correspondent, & between them is Joanna Cassidy, a radio reporter who slides from the latter to the former. The tensions & terrors of war have been brilliantly re-created, & Clayton Frohman's story, which was inspired by a preface John le Carré wrote to a collection of Don McCullin's war photographs, has an authentic feel.

The issue of photographic faking is raised when Nolte agrees to supply fake evidence that a Sandinista leader is still alive, an act that is presented as morally acceptable. The perils of the journalist surrounded by trigger-happy guerrillas are terrifyingly portrayed. In one instance, echoing the killing of an American television newsman in El Salvador, soldiers casually shoot a lone reporter who has merely asked the way to the Intercontinental Hotel. There is a sinister cameo performance by Ed Harris as a mercenary who is totally unaware of the political issues for which he is fighting, or even on which side he is supposed to be.

The ingenuity with which Spottiswoode & his cinematographer, John Alcott, have transformed their urban Mexican locations into a city riven by violent fighting demonstrates their extraordinary film-making prowess, since the budget was not a generous one. In America the film has come under fire for its sympathetic posture towards the Sandanistas. Opens Feb 10



Mariel Hemingway in Star 80: opens February 17 (see new reviews).

ALSO SHOWING

Biddy (U)

Celia Bannerman plays a Victorian children's nurse watching her charges grow up & move beyond her kind but stifling control. Christine Ezard's film is a most unusual work, like viewing an animated museum of social history.

Brainstorm (15)

Douglas Trumbull's film combines high-tech futurology with old-fashioned marital drama. Christopher Walken & his colleague Louise Fletcher devise a helmet which enables the wearer to record his experiences in all five senses. The military, believing it to be of strategic importance, are anxious to take control of it.

Bullshot (PG)

Alan Shearman plays the preposterous Captain Hugh "Bullshot" Crummond, only a few paces from Sapper's original creation. Dick Clement's deadpan direction makes this send-up an amusing piece, with Frances Tomelty making the most of ier part as a vampish German spy.

Daniel (15)

lidney Lumet's film is a painstaking account of he psychological burden imposed on the children If two executed traitors clearly based on the tosenbergs. Although it has integrity & strength, ne film makes no attempt to discuss guilt or inno-

he Death of Mario Ricci (PG)

wiss film by Claude Goretta, with Gian-Maria olonte as a television reporter visiting a small :llage to interview a reclusive scientist. During his av a local man dies in a road accident & the porter becomes intrigued by the dramatic events hich ensue

he Divine Emma (PG)

zech film about Emma Destinn, a soprano who ang with Caruso & was, in her day, more famous han Dame Nellie Melba.

inally, Sunday! (PG)

ruffaut's film, made in black & white, is an enterining thriller, set in a small Riviera town. Jeanouis Trintignant plays an estate agent suspected f murdering his wife & her lover; Fanny Ardant the resourceful Girl Friday who sets out to prove his innocence

First Name Carmen (18)

ean-Luc Godard directs this story of a girl layed by Maruschka Detmers) who persuades r uncle (Godard himself) to direct a film as a ver for a kidnap attempt.

rky Park (15)

ichael Apted & Dennis Potter have teamed up turn Martin Cruz Smith's novel into a crisply ced film. William Hurt plays a Russian detective vestigating the deaths of three faceless corpses rund in a Moscow park. Lee Marvin, as a sinister powerful American, is the villain.

The Honorary Consul (18)

In spite of an excellent performance by Michael Caine as a junior British diplomat, John MacKenzie's film version of Graham Greene's novel is but a shadow of the original.

Jaws 3-D (PG)

A great white shark terrorizes a seaworld park.

With Bess Armstrong, Simon MacCorkindale &

Knull (PG)

In spite of the expense & energy lavished on it, Peter Yates's film disappoints. Ken Marshall plays a young king setting out to destroy a beast who has abducted his bride (Lysette Anthony). Though the special effects are impressive, they are not enough to enliven a dull, miscast film.

The Lift (15)

Dutch film, directed by Dick Maas, about a lift engineer & a journalist who join forces to investigate an electronics company suspected of supplying a faulty lift with a tendency to cause fatal acci-

Lone Wolf McQuade (18)

Chuck Norris plays a modern Texas Ranger tracking down a gun-smuggling operation. With David Carradine, Barbara Carrera & Leon Isaac

Monkey Grip (18)

Australian film with Noni Hazelhurst as a Melbourne divorcee who becomes inextricably entwined with a handsome junkie, played by Colin Friels. The screenplay is full of freshness & vitality, but the heroine heaps trouble upon herself in a way that tries the patience of the audience

Never Say Never Again (PG)

Sean Connery resumes the mantle of James Bond as if he had never been away. Klaus-Maria Brandauer plays a master criminal who has stolen, & hidden, two nuclear warheads. The world is held to ransom, with just enough time for Bond to find

the weapons & save mankind.

Rear Window (PG)

Alfred Hitchcock's beautifully constructed 1954 thriller with James Stewart as a photojournalist pent up in his apartment with a broken leg & watching his neighbours across the courtyard. Grace Kelly, as his socialite girl friend, risks her life to acquire evidence of a murder.

Sahara (PG)

Brooke Shields plays a girl who, after her father's death, passes herself off as his son & enters a trans-Sahara motor race

Something Wicked this Way Comes (PG)
Jack Clayton has attempted the daunting task of putting a Ray Bradbury story on the screen without quite catching the chill of the original. A satanic carnival owner, who adopts the eccentrics of a small town as his freaks, does battle with an elderly father for the soul of his son

A Star is Born (U)

First British showing of the classic 1954 film star-ring James Mason & Judy Garland, in the form George Cukor originally intended. It is a fascinating piece of cinema archaeology.

Sudden Impact (18)

Clint Eastwood is Dirty Harry again, & directs himself with a screenplay by Joseph C. Stinson in which a number of dingy characters are systematically eliminated in a savage series of shootings.

The Toy (PG)

Richard Pryor plays an out-of-work journalist who gets a job in the toy section of a department store owned by Jackie Gleason. Gleason's young son chooses Pryor himself as a plaything & makes him his slave

Trading Places (15)

For a bet, a young insurance broker is forced to be exchanged with a black hustler from the ghetto. Exhilarating comic performances from all involved in John Landis's film mean that the threadbare plausibility of the plot matters not

Vassa (PG)

Russian film with Inna Churikova as a woman running a shipyard in 1913. Gradually the men in her life fall prey to drink & other problems.

Zelig (PG)

This new work is one of Woody Allen's best-ever jokes-more conjuring trick than film. Purporting to be a documentary about a forgotten figure of the 1920s & 30s, its astonishing fakery shows Zelig blending with great men of his time.

U = unrestricted.

PG = passed for general exhibition, but parents are advised that the film contains material that they might prefer younger children not to see. 15 = no admittance under 15 years.

18 = no admittance under 18 years

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CLASSICAL MUSIC MARGARET DAVIES



Valery & Igor Oistrakh: with the LPO at the Festival Hall on February 25.

VALERY OISTRAKH, son of Igor, grandson of David, makes his London début when he appears with his father at the Festival Hall on February 25. They will play together Mozart's Sinfonia Concertante, with Valery on violin and Igor taking the solo viola part, as he did when he performed the same work with David Oistrakh in February, 1961. Igor and Valery will play Bach's Double Violin Concerto on March 1 at the Barbican.

□ The American pianist Samuel Dilworth-Leslie gives the first of four concerts on February 28 at the Purcell Room during which he will play the complete piano works by Gabriel Fauré, to mark the composer's death 60 years ago. The other recitals will be on March 6, 20 and 27. The 50th anniversary of the death of Elgar on February 23 is commemorated by concerts of his music at Westminster Abbey, the Barbican and the Festival Hall and by performances of his works throughout the month.

St Valentine's Day celebrations begin with a concert in aid of the British Heart Foundation on the eve of St Valentine at the Queen Elizabeth Hall, when the City of London Chamber Orchestra perform a programme enitled "Hearts and Flowers for St Valentine's Eve". At the Purcell Room on the 14th Jean Phillips and Gerard Benson combine piano music with poetry in a programme which includes Beethoven and Browning. At the Wigmore Hall the Parlour Quartet give a Victorian salute to St Valentine.

CONCERT AND RECITAL GUIDE

BARBICAN

iilk St, EC2 (628 8795, cc 638 8891).

eb 2, 7.45pm. London Symphony Orchestra, conluctor Wright. Glinka, Overture Russlan & Ludtilla; Khachaturian, Adagio from Spartacus; chaikovsky, Suite from The Nutcracker; imsky-Korsakov, Sheherezade.

eb 3, 7.45pm. BBC Symphony Orchestra, BBC ingers, conductor Wand; Edith Wiens, soprano; larga Schiml, contralto; Martyn Hill, tenor; villiam Shimell, bass. Mozart, Litaniae de venerbili altaris sacramento K243; Beethoven, Mass in C Op 86.

Feb 4, 8pm. London Philharmonic Orchestra, conductor Hickox; Christian Blackshaw, piano. Rossini, Overture William Tell; Handel, Water Music; Ichaikovsky, Piano Concerto No 1; Dvořák, Symphony No 9 (From the New World).

eb 5, 7.30pm. Royal Philharmonic Orchestra, onductor Dorati; Robert Cohen, cello. Debussy, rélude à l'après-midi d'un faune; Tippett, Ritual Jances from The Midsummer Marriage; Elgar, ello Concerto; Mussorgsky/Ravel, Pictures from a Exhibition.

Feb 6, 7.45pm. Berlin Chamber Orchestra, director Schunk; Dimitri Alexeev, piano. Mozart, Symphony No 29, Piano Concerto No 12; Bach, Brandenburg Concerto No 3; Britten, Simple Symphony.

Feb 8, 1pm. Philip Jones Brass Ensemble. Music from the Renaissance to the present day.

Feb 8, 8pm. London Philharmonic Orchestra, conductor Hughes; Ingrid Jacobi, piano. Rossini,

Overture The Barber of Seville; Grieg, Peer Gynt Suite No 1; Rachmaninov, Piano Concerto No 2; Tchaikovsky, Symphony No 6 (Pathétique). Feb 9, 7.45pm. Felicity Palmer, soprano; Geoffrey

Feb 9, 7.45pm. Felicity Palmer, soprano; Geoffrey Parsons, piano. Beethoven, Schubert, R. Strauss, Tchaikovsky, Rachmaninov, songs & lieder.

Feb 10, 7.45pm. London Philharmonic Orchestra, conductor Handley. Sir Thomas Beecham commemorative concert: Vaughan Williams, Overture The Wasps; Mozart, Symphony No 39; Delius, Summer Night on the River, On Hearing the First Cuckoo in Spring; Rimsky-Korsakov, Introduction & Bridal Procession from The Golden Cockerel; Dvořák, Symphony No 8.

Feb 11, 8pm. London Concert Orchestra, London Chorale, Trumpeters from Band of the Welsh Guards, conductor Dods; Josephine Barstow, soprano. Rossini, Overture William Tell; Verdi, Chorus of the Hebrew Slaves from Nabucco; Mascagni, Easter Hymn & Intermezzo from Cavalleria Rusticana; Borodin, Polovtsian Dances from Prince Igor; Gounod, Soldiers' Chorus from Faust; Wagner, Overture The Mastersingers; Verdi, Puccini, arias.

Feb 12, 7.30pm. City of London Sinfonia, conductor Hickox; Duke Dobing, flute; Alastair Ross, harpsichord & organ; Simon Standage, violin. Handel, Water Music Suite No 3; Albinoni, Adagio; Bach, Brandenburg Concerto No 5; Vivaldi, The Four Seasons.

Feb 17, 7.45pm. London Symphony Orchestra & Chorus, conductor C. Abbado; Rudolf Serkin, piano. Beethoven, Meeresstille und glückliche

Fahrt; Mozart, Piano Concertos Nos 14 & 15; Mendelssohn, Symphony No 5 (Reformation).

Feb 19, 3.30pm. Scottish Chamber Orchestra; Jaime Laredo, director & violin. Mozart, Overture The Marriage of Figaro; Mendelssohn, Violin Concerto; Vivaldi, Concerto for one violin R253, for two violins R522, for three violins R551, for four violins & cello R580.

Feb 22, 1pm. Allegri String Quartet; Jack Brymer, clarinet. Haydn, String Quartet in G; Mozart, Clarinet Quintet in A K581.

Feb 22, 7.45pm. Lucia Popp, soprano; Geoffrey Parsons, piano. Schumann, Frühlingsgruss, Schneeglöckchen, Erstes Grün, Mignon, Mein Garten, Röselein, Er ist's, Mit Myrten und Rosen; Frauenliebe und -leben.

Feb 23, 8pm. London Symphony Orchestra, conductor Hickox; Moray Welsh, cello. Elgar, Overture Cockaigne, Pomp & Circumstance March No 4, Cello Concerto, Enigma Variations.

Feb 25, 7.45pm. Hallé Orchestra, conductor Skrowaczewski; Alexis Weissenberg, piano. Elgar, Introduction & Allegro for strings; Beethoven, Piano Concerto No 4; Sibelius, Symphony No 2.

Feb 28, 7.45pm. London Symphony Orchestra & Chorus, conductor Hickox; Heather Harper, Eiddwen Harrhy, sopranos; David Wilson-Johnson, baritone. Delius, Songs of Sunset; Berkeley, Or Shall We Die?

Feb 29, 1pm. Mitsuko Uchida, piano. Mozart, Sonatas Nos I. 12 & 17.

STJOHN'S

Smith Sq, SW1 (222 1061).

Feb 2, 1.15pm, Francis Christou, clarinet; Mary Harrison, piano. Vanhall, Sonata in B flat (1st movement); Spohr, Concerto No 1 (2nd movement); Beethoven, Andante favori for piano; Weber, Grand Duo Concertant.

Feb 6, 1pm. **Shura Cherkassky**, piano. Bach/Busoni, Chaconne in D minor; Schumann, Etudes symphoniques.

Feb 12, 7,30pm. Purcell Quartet. C.P.E. Bach, Trio Sonata in C minor; Brescianello, Concerto a 3 in G; Vivaldi, Trio Sonata RV71; Vitali, Ciaccona Op 7 No 3, Capriccio sopra 12 figure, Tres passagali Nos 6-8; Corelli, Trio Sonata; Purcell, Trio Sonata in G minor.

Feb 13, 1pm. Orlando String Quartet. Haydn, Quartet in C Op 54 No 2; Bartók, Quartet No 6. Feb 14, 8pm. Salomon Orchestra, conductor Rose; Michael Collins, clarinet. Brahms, Tragic

Overture Op 81; Hindemith, Clarinet Concerto; Rachmaninov, Symphony No 3.

Feb 16, 1.15pm. Penelope Walker, mezzosoprano; Nicholas Daniel, oboe; Julius Drake, piano. The Menagerie: some creatures depicted in music by Handel, Purcell, Debussy, Tippett, Waller & others.



Emanuel Ax: St John's on February 20 & the Festival Hall on February 8.

Feb 20, 1pm. Emanuel Ax, piano. Mozart, Rondo in A minor K511; Schönberg, Suite Op 25; Beethoven, Sonata in D Op 28 (Pastoral).

Feb 25, 7.30pm. Ernest Read Symphony Orchestra, conductor Williams; Anne-Marie Owens, mezzo-soprano. Rimsky-Korsakov, Tsar Saltan Suite; Ravel, Sheherazade; Elgar, Symphony No 2. Feb 27, 1pm. English Chamber Orchestra; András

Schiff, director & piano. Mozart, Piano Concertos Nos 9 & 24.

Feb 28, 7.30pm. Artemon Ensemble. Brahms, Piano Quintet in F minor; Reger, Clarinet Quintet in A Op 146; Schubert, Trout Quintet.

Feb 29, 7.30pm. Lontano, director de la Martinez; Mary King, mezzo-soprano. Anderson, The Grass Harp; Hughes, Summer Grasses; Fox, new work; Vores, Five Fantasias on Two Laments.

SHAW THEATRE

100 Euston Rd, NW1 (388 7727, CC 387 6293). Feb 5, 7.30pm. Divertimenti, conductor Bedford; Ian Brown, piano. Elgar, Serenade for Strings; Britten, Young Apollo for piano & strings; Bennett, Music for Strings; Schubert, Trout Quintet.

SOUTH BANK

SEI (928 3191, cc 928 6544).

(FH=Festival Hall, EH=Queen Elizabeth Hall, PR=Purcell Room)

Feb 1, 7.30pm. Royal Philharmonic Orchestra, conductor Weller; Janina Fialkowska, piano. Prokofiev, Symphony No 1 (Classical); Schumann, Piano Concerto; Dukas, The Sorcerer's Apprentice; Ravel, Bolero, F.H.

Feb 1, 7.45pm. English Chamber Orchestra, conductor Kuhn; Felicity Lott, soprano; Anthony Halstead, horn. Mozart, Overture Don Giovanni, Horn Concerto in E flat K495, Symphony No 38 (Prague); Britten, Les illuminations. *EH*.

Feb 2, 22, 7.30pm. **Dreamtiger:** Feb 2, **Peter Cropper**, violin; **Peter Hill**, piano. Dallapiccola. Webern, Young, Debussy, Boulanger. Feb 22, **Margaret Field**, soprano; **Rohan de Saram**, cello; **Douglas Young**, piano. Debussy, Dallapiccola. Berio, Young. *PR*.

Feb 3, 7.30pm. London Sinfonietta, conductor Atherton; Ann Murray, mezzo-soprano; Philip Langridge, Francis Egerton, tenors; Stephen Roberts, baritone; John Tomlinson, bass. Ravel, Don Quichotte à Dulcinée, Shéhérazade, L'heure espagnole (staged); Varèse, Intégrales. FH.

Feb 3, 7.45pm. Pierre Fournier, cello; Jean Fonda, piano. Brahms, Sonatas in E minor Op 38, in D Op 78, in F Op 99. EH.

Feb 4, 7.30pm. City of Birmingham Symphony Orchestra, London Choral Society, conductor Rattle; Janet Baker, soprano; Dennis Bailey, tenor; Willard White, bass. Elgar, The Dream of Gerontius. FH.

Feb 5, 3pm. Chilingirian String Quartet. Beethoven, Quartets in B flat Op 18 No 6, in E flat Op 74 (Harp), in C Op 59 No 3 (Rasumovsky).

Feb 5, 3.15pm. **Emil Gilels**, piano. Scriabin, Prokofiev, Beethoven. *FH*.

Feb 5, 7.30pm. London Symphony Orchestra, conductor Mata; Dimitri Sgouros, piano. Schubert, Symphony No 3; Mozart, Piano Concerto in D minor K466; Tchaikovsky, Symphony No 4. FH. Feb 7, 7.30pm. London Symphony Orchestra, conductors Mata, Lloyd; Kathryn Stott, piano. Great British Music Festival: Walton, Partita; Lloyd, Piano Concerto No 4; Vaughan Williams, Symphony No 6. FH.

Feb 8, 5.45pm. Nicholas Danby, organ. Bach, Krebs, Liszt, Bonnal, Demessieux. FH.

Feb 8, 7.30pm. Royal Philharmonic Orchestra, conductor Dorati; Young-Uck Kim, violin; Yo Yo Ma, cello; Emanuel Ax, piano. Haydn, Symphony No 104 (London); Beethoven, Triple Concerto, Symphony No 6 (Pastoral). FH.

Feb 10, 7.30pm. BBC Symphony Orchestra & Chorus, conductor Pritchard; Felicity Lott, soprano; Benjamin Luxon, baritone. Stravinsky, Symphony of Psalms; Brahms, Ein deutsches Requiem. FH.

Feb 11, 7.45pm. London Bach Society, Steinitz Bach Players, conductor Steinitz; Elizabeth Lane, soprano; Paul Esswood, counter-tenor; Kenneth Bowen, tenor; Peter Savidge, bass; John Constable, organ. Bach, Cantatas Nos 75 & 154, Brandenburg Concerto No 3; Brown, The Vision of Saul. FH.

Feb 12, 3.15pm. Royal Philharmonic Orchestra, conductor Dorati; Ilse von Alpenheim, piano. Haydn, Symphony No 104 (London); Beethoven, Piano Concerto No 2, Symphony No 6 (Pastoral). FH.

Feb 12, 7.30pm. London Philharmonic Orchestra & Choir, Boys of St Paul's Cathedral Choir, conductor Tennstedt; Janet Perry, soprano; James Bowman, counter-tenor; John Rawnsley.

CLASSICAL MUSIC

CONTINUED

baritone. Stravinsky, Petrushka; Orff, Carmina Burana. FH.

Feb 13, 7.30pm. Philharmonia Orchestra & Chorus, conductor Ashkenazy; Sheila Armstrong, soprano; Felicity Palmer, mezzo-soprano; Dennis Bailey, tenor; John Shirley-Quirk, bass. Beethoven, Symphonies Nos 1 & 9 (Choral). FH.

Feb 13, 7.45pm. City of London Chamber Orchestra; Thomas McIntosh, conductor & piano. Rush, Overture The Capricious Lovers; Antheil, Valentine Waltz; Lanner, The Suitor; Saint-Saëns, Wedding Cake; Mozart, Piano Concerto in E flat K271; Joplin, Flower Rag Suite. EH.

Feb 14, 7.30pm. Helsinki Philharmonic Orchestra, conductor Berglund; Bernard d'Ascoli, piano. Sibelius, Symphonies Nos 4 & 7; Liszt, Piano Concerto No 2. FH.

Feb 14, 7.30pm. **Jean Phillips**, piano; **Gerard Benson**, speaker. Symposium of music, poetry & love for St Valentine's Day. *PR*.

Feb 15, 5.45pm. Kevin Bowyer, organ. Bach, Dupré, Eben. FH.

Feb 15, 7.30pm. London Mozart Players, conductor Blech; Malcolm Messiter, oboe; Ernst Kovacic, violin. Haydn, Symphony No 49 (La Passione), Violin Concerto in C; Mozart, Oboe Concerto in C K 314b, Symphony No 40. FH.

Feb 15; 7.45pm. English Chamber Orchestra, conductor Bedford; Murray Perahia, director & piano; Raphael Wallfisch, cello. Mozart, Symphony No 31 (Paris), Piano Concerto in A K488; Britten, Symphony for cello & orchestra. EH.

Feb 16, 7.30pm. London Philharmonic Orchestra, conductor Tennstedt; Peter Donohoe, piano. Messiaen, Oiseaux exotiques for piano & orchestra; Prokofiev, Piano Concerto No 3; Tchaikovsky, Symphony No 6 (Pathétique). FH.

Feb 16, 7.45pm. Wren Orchestra of London, conductor Kasprzyk; Jennifer Smith, soprano; Robert Tear, tenor; Benjamin Luxon, bassbaritone. Rossini, Overture Barber of Seville; Mendelssohn, Symphony No 5 (Reformation); Stravinsky, Pulcinella. EH.

Feb 19, 7.15pm. City of London Sinfonia, Westminster Singers, conductor Hickox. Elgar & Holst 50th anniversary celebration. Music by Elgar, Parry & Holst. EH.

Feb 19, 7.30pm. London Philharmonic Orchestra & Choir, conductor Tennstedt; Lucia Popp, soprano; Anthony Rolfe-Johnson, tenor; Benjamin Luxon, baritone. Haydn, The Creation. FH.

Feb 21, 7.30pm. London Symphony Orchestra, Bach Choir, conductor Willcocks; Felicity Lott, soprano; Penelope Walker, Margaret Cable, contraltos; John Scott, organ. Poulenc, Gloria; Debussy, The Blessed Damozel; Mathias, Lux Acterna. FH.

Feb 21, 7.45pm. Alban Berg Quartet. Beethoven, Quartets in B flat Op 18 No 6, in C Op 59 No 3 (Rasumovsky); Debussy, Quartetin G minor. EH. Feb 22, 5.45pm. Nicholas Jackson, organ. Cabanilles, Soler, Bach, Reger, Jackson. FH.

Feb 22, 7.30pm. City of Birmingham Symphony Orchestra, Royal Philharmonic Society, conductor Rattle; Ida Haendel, violin. Britten. American Overture; Elgar, Violin Concerto; Nielsen, Symphony No 4 (Inextinguishable). FH. (Michael Kennedy talks about Elgar & his violin concerto. 6pm. RFH Hungerford Room. £1,20.)

Feb 22, 7.45pm. English Chamber Orchestra, conductor Schwarz; Rodney Friend, violin. Mozart, Overture The Marriage of Figaro, Symphony No 35 (Haffner); Britten, Violin Concerto, Pas de six. EH.

Feb 23, 7.30pm. London Philharmonic Orchestra, conductor Handley; Janet Baker, mezzo-soprano. Elgar, Incidental music & Funeral March from Grania & Diarmid, Wand of Youth Suite No 2, Sea Pictures, Symphony No 1. FH.

Seab States Spinson, Statkin Seow, piano. Mozart, Sonata in F K332; Janáček, In the Mist; Brahms, Variations on a theme by Paganini; Szymanowksi, Four Etudes; Chopin, Sonata in B minor Op 58.

Feb 24, 7.30pm. BBC Symphony Orchestra, BBC Singers, conductor Boulez; Phyllis Bryn-Julson, soprano. Webern, Six Pieces for Orchestra Op 6, Five Pieces for Orchestra Op 10; Boulez, Improvisation sur Mallarmé III, Le soleil des eaux; Bartók, The Miraculous Mandarin. FH. (Pierre Boulez gives a talk & answers questions. 6.15pm. FH. £1.)

Feb 25, 7.30pm. London Philharmonic Orchestra,

POPULAR MUSIC DEREK JEWELI

pean festivals but has not had much of a spell in London before.

He is followed at the Pizza by another great American tenor player, Al Cohn, making a welcome return (February 16-28). The Pizza on the Park (235 5550) has a short season from Elaine Delmar (February 1-4), who recently "saved" part of the Chichester Festival when she deputized for an absent American star.

Ronnie Scott's Club, Frith Street (439 0747) hosts a succession of American stars. Do not miss the few remaining days of McCoy Tyner, formerly pianist with John Coltrane and later a star in his own right, with his quintet (until February 4). Ten years ago his "Enlightening" album won the famed Montreux Festival Jury's Diamond Prize as the best recording of 1973.

"McCoy paints with the opulence of Africa, the Orient and the Middle East, which is why his lustiness is manifested in stirring dynamics and coloration rather than melody," wrote American critic, Garry Giddins.

That gorgeous bluesy alto saxophonist, Lou Donaldson, follows Tyner at the Club for a week (starting February 6) and he minces no words about the avant garde. "Those guys say they are searching but actually all they need to find is a good saxophone or trumpet teacher and their search would be over because they would be taught how to play it." George Adams and Dan Pullen's quartet (with tenorist Adams and pianist Pullen leading) follow him in (February 13-25).

Recent visitors to Scott's, the Icelandic jazz-rock band Mezzoforte, start touring this month with dates at Slough (February 18), Hatfield (February 19) and Basildon (February 20), but do not hit London until March 4 at the Oueen Elizabeth Hall.

The re-formed but obviously unreformed Whitesnake start their "Slide It In" tour—also the name of their album—on February 23 at St Austell and will shake Wembley Arena (902 1234) on March 3, while Saxon scream into the Hammersmith Odeon on February 24 and 25. The music might be better at the same venue when Marillion play there on March 10 and 11. Before that they are in Oxford (February 23), Southampton (February 29) and Croydon (March 2), among other places.

I am more likely to be still listening to a few of 1983's better late releases, including the exquisite and emotional singing of Barbra Streisand from the film score "Yentl" (CBS), "Latin Jazz Guitars", some lovely, unexpected guitar playing by Dominic Miller/Dylan Fowler (Music Factory) and Steve Hackett on "Bay of Kings"

(Lamborghini).

Elaine Paige's superb "Stages" (K-Tel) is both great in itself, and heralds her return to a real star part this year. Tim Rice and the Abba men, Bjorn and Benny, have completed work on their project for a new musical, Chess, about a defecting Russian chess master. It will première as an album following the old Rice-Lloyd Webber pattern, in May.

Meanwhile, Lloyd Webber's new biggie, Starlight Express, in collaboration with Trevor Nunn, will première on a giant stage at the Apollo, Victoria next month. Much of the music is electronic—synthesizers and drum machines mixed in with live musicians—and it is performed largely on roller skates. I have heard a lot of the music and I saw a concert version performed as far back as July, 1982, at Lloyd Webber's Sydmonton home. I forecast it will be terrific and the most heart-warming musical he has ever written. Book now on 834 6177.



The coming weeks are filled with delights

which range from a blockbuster concert

series from Genesis to the arrival of one-

time Count Basie stalwart, Ernie Wilkins,

and (less welcome) the onslaught of heavy-

Genesis play a five-day series of con-

certs-sadly, only in Birmingham, at the

National Exhibition Centre-from Febru-

ary 25 to 29.

metal bands like Whitesnake and Saxon.

Ernie Wilkins at Pizza Express: February 2-9.

Ernie Wilkins is at Pizza Express, Dean Street (439 8722) on February 2, 3, 4, 8 and 9. He played the tenor sax for both the Count and Dizzy Gillespie in the 1950s and, after taking treatment for drug addiction, came back to continue exercising his arranging talents for Basie, Harry James and Clark Terry, among others. In the 1970s he played most of the major Euro-

conductor Handley; Igor Oistrakh, violin & viola; Valery Oistrakh, violin. In memoriam David Oistrakh (d 1974). Beethoven, Symphony No 4; Mozart, Sinfonia Concertante for violin & viola K364; Brahms, Violin Concerto. FH.

Feb 26, 3.15pm. Alfred Brendel, piano. Schubert, Sonatas in C D840 (Reliquie), in A minor D784, in B flat D960. FH.

Feb 27, 7.30pm. London Philharmonic Orchestra, conductor Lopez-Cobos; John Lill, piano. Beethoven, Overture Leonora No 3, Piano Concerto No 4, Symphony No 5. FH.

Feb 27, 7.30pm, Endellion String Quartet. Haydn, Quartet in C Op 74 No 1; Britten, Quartet in C Op 36 No 2; Beethoven, Quartet in F minor Op 95 (Serioso). PR.

Neikrug, piano. Franck, Neikrug, Bach, Tchaikovsky, Saint-Saëns. Falla. FH.

Feb 28, 7.30pm. Samuel Dilworth-Leslie, piano. Fauré, complete works for piano (first of four concerts). *PR*

Gerts). PR.
Feb 29, 5.45pm. Gerard Gillen, organ. Bach, Gigout. Guilmant.

Feb 29, 7.30pm. London Philharmonic Orchestra, conductor Lopez-Cobos; Philip Fowke, piano. Wagner, Siegfried Idyll; Tchaikovsky, Piano Concerto No 1; Bruckner, Symphony No 4 (Romantic). FH.

Feb 29, 7.45pm. Geraint Jones Orchestra, Royal Academy of Music Chamber Choir; Geraint Jones, conductor & harpsichord; Sheila Armstrong, soprano; Helen Watts, contralto; Neil Mackie, tenor; Thomas Hemsley, baritone. Handel, Zadok the Priest; Bach, Harpsichord Concerto in Fminor; C.P.E. Bach, Magnificat in C. EH.

WESTMINSTER ABBEY

SW1. Box office Diners' Club (0252 516261 ext 2234).

Feb 23, 7pm. English Chamber Orchestra, conductor Fraser; Teresa Cahill, soprano; Olga Hegadus, cello. Readings & music to celebrate the 50th anniversary of Elgar's death. Elgar, Salut d'amour,

Introduction & Allegro for strings, Slow movement from Cello Concerto, Sketches for Symphony No 3, Dorabella from Enigma Variations, Nursery Suite, In Haven, Chanson de matin, The Torch, Pleading.

WIGMORE HALL

Wigmore St, W1 (935 2141).

Feb 1, 7.30pm. Michele Boegner, piano. Franck, Prélude, Fugue & Variations, Prélude, Choral & Fugue; Debussy, Four Etudes from Book II; Rameau, Les niais de Sologne, Gigue et rondeau, La victoire; Ravel, Gaspard de la nuit.

Feb 3, 7.30pm. Eero Heinonen, piano. Mozart, Fantasia in D minor K397, Sonata in A minor K310; Englund, Sonata No 1; Scriabin, Preludes Op 16 No 4, Op 37 No 1, Mazurka Op 40 No 2, Album Leaf Op 45 No 1, Désir Op 57 No 1; Mussorgsky, Pictures from an Exhibition.

Feb 4, 7.30pm. Fitzwilliam String Quartet; Allan Schiller, piano. Fauré, Piano Quintet No 1; Beethoven, Grosse Fuge in B flat Op 133; Schumann, Piano Quintet in E flat Op 44.

Feb 8, 7.30pm. Medici String Quartet. Haydn, Quartet in G minor (The Rider); Beethoven, Quartet in F Op 135; Debussy, Quartet in G minor Op 10.

Feb 9, 7.30pm. Endymion Ensemble, director Whitfield; John McCabe, piano. Ligeti, Six Bagatelles; McCabe, Concerto for piano & wind, Desert 1: Lizard; French, Wind Quintet; Birtwistle, Refrains & Choruses; Berio, Opus Number Zoo.

Feb 11, 7.30pm. Nash Ensemble, London Voices, conductor Friend: Felicity Lott, soprano; Sarah Walker, mezzo-soprano. Hummel, Septet in D minor Op 74; Dvořák, Moravian Duets Op 32; Weir, Sextet for piano & wind quintet; Janáček, Rikadla (Nursery Rhymes).

Rikadla (Nursery Rhymes). Feb 12, 7.30pm. Philip Martin, piano; Penelope Price Jones, soprano. Stamford, Two songs from an Irish Idyll; Wilson, Capricci for piano; Lefanu, A Penny for a Song; Bax, Sonata No 2; Victory, Tarantella for piano; Kinsella, Last Songs; Harvey, Purgatory; Martin, Three songs to poems by Yeats.

Feb 14, 7.30pm. Parlour Quartet. Victorian St Valentine's Day concert.

Feb 15, 7.30pm. Jill Gomez, soprano; Roger Vignoles, piano. Debussy, Berlioz, Poulenc, Massenet, Saint-Saëns, Bizet, Hahn, Delibes, songs. Feb 17, 7.30pm. Gotland String Quartet. Sten-

hammar, Quartet No 4; Edlund, Brains & Dancin'; Debussy, Quartet in G minor. Feb 18, 7.30pm. **Dmitri Alexeev**, piano. Brahms,

Seven piano pieces Op 116, Three Capriccios, Four Intermezzi; Schumann, Papillons Op 2; Chopin, Sonata in B minor Op 58. Feb 20, 7.30pm. Paul Ives, cello; Roger Vignoles,

piano. Vivaldi, Sonata No 4; Schumann, Adagio & Allegro in A flat Op 70; Brahms, Sonata in E minor Op 38; Rachmaninov, Sonata in G minor Op 19.

Feb 21, 7.30pm. **David Roblou**, harpsichord. Couperin, extracts from Ordre No 8 in B minor; Bingham, Scenes from Nature; Bach, Goldberg Variations.

Feb 24, 7.30pm. **London Fortepiano Trio.** Mozart, Trios in G K496, in E K542; Haydn, Trios in A flat Hob XV:14, in D Hob XV:7.

Feb 25, 7.30pm. Fitzwilliam String Quartet; Moray Welsh, cello. Haydn, Quartet in C Op 33 No 3 (The Bird); Webern, Six Bagatelles Op 9; Schubert, String Quintet in C D956.

Feb 26, 3.30pm. Philip Thomson, piano. Chopin, Ravel, Liszt.

Feb 26, 7.30pm. Turibio Santos, guitar. Sor, Tárrega, Bach, Pernambuco, Guarnieri, Gnatalli. Feb 27, 7.30pm. Suoraan, director Finnissy. Cage, C. Ives, Finnissy, Barrett, Cardew, Nancarrow, Skempton.

Feb 29, 7.30pm. Bernard Roberts, piano; Susan Milan, flute; Delmé Quartet. Beethoven, Two Waltzes, Ecossaise in E flat, Three Klavierstücke, Variations for flute & piano Op 105 Nos 5 & 6, Op 107 Nos 1 & 2, String Quartet in B flat Op 130, Grosse Fuge.

OPERAMARGARET DAVIES



Andrea Chénier: set design by Ezio Frigerio/William Orlandi for Act III.

GIORDANO'S Andrea Chénier will be staged at Covent Garden on February 10 for the first time since 1930 in a production by Michael Hampe mounted jointly with Cologne Opera. Set in Revolutionary France, the libretto tells of the love of Madeleine de Coigny for the poet Chénier, who is denounced by the jealous Gérard and condemned to the guillotine.

☐ The Mastersingers of Nuremberg returns to English National Opera on February 4 in a new production by Elijah Moshinsky, designed by Timothy O'Brien and conducted by Mark Elder, with Gwynne Howell singing the role of the cobbler-poet Hans Sachs for the first time.

□ Following their success last year with *The Mikado*, New Sadler's Wells Opera are adding *The Gondoliers* to their repertory, in a production by Christopher Renshaw designed by Tim Goodchild, with choreography by Derek Deane of the Royal Ballet. It opens on February 9.

□ A staged performance of Ravel's *L'Heure Espagnole* forms the last part of the final concert on February 3 at the Festival Hall in the Ravel/Varèse Festival which has given such a lift to the winter weeks (see p 71).

ENGLISH NATIONAL OPERA

London Coliseum, St Martin's Lane, WC2 (836 3161, cc 240 5258).

La traviata, conductor Zollman, with Nelly Miricioiu as Violetta, Arthur Davies as Alfredo, Norman Bailey as Germont. Feb 1, 3, 8, 11, 13, 16, 21. The Turn of the Screw, conductor Friend, with Philip Langridge as Peter Quint, Jill Gomez as the Governess, Margaret Kingsley as Mrs Grose, Lois McDonall as Miss Jessel. Feb 2, 7, 9.

The Mastersingers of Nuremberg, conductor Elder, with Gwynne Howell as Hans Sachs, Keneth Woollam as Walther, Janice Cairns as Eva, Fraham Clark as David, Alan Opie as Becknesser. Feb 4, 10, 14, 18, 23, 28.

Patience, conductor Morris, with Patricia O'Neill s Patience, Derek Hammond-Stroud as Bunhorne, Christopher Booth-Jones as Archibald irosvenor. Feb 15, 17, 22, 25.

The Barber of Seville, conductor Judd, with Donald Maxwell as Figaro, Ann Murray as Rosina, Keith Lewis as Count Almaviva, Michael Rippon as Dr Bartolo. Feb 24, 29.

EW SADLER'S WELLS OPERA

losebery Ave, EC1 (278 8916, cc). fartha, conductor Hose, with Marilyn Hill Smith

Lady Harriet, Eirian James as Nancy, John recknock as Lionel, Gordon Sandison as Lord ristram. Feb 1, 3, 27, 29.

ountess Maritza, conductor Wordsworth, with benelope Mackay as Maritza, Martin McEvoy as Baron Zsupan, Ian Caley as Tassilo, Helen Kucharek as Lisa. Feb 2, 4, 10, 14, 16, 18m & e, 21, 24. The Gondoliers, conductor W. Davies, with John Fryatt as the Duke of Plaza Toro, Christopher Gillett as Luiz, Donald Adams as Don Alhambra, Kim Begley as Marco, Richard Jackson as Giuseppe, Sandra Dugdale as Casilda. Feb 9, 11, 13, 15, 17, 20, 22, 23, 25m & e, 28.

ROYAL OPERA

Covent Garden, WC2 (240 1066, cc 240 1911). Wozzeck, conductor Dohnányi, with José Van Dam as Wozzeck, Anja Silja as Marie. Feb 1.

La Bohème, conductor Mauceri, with José Carreras/Dennis O'Neill (Feb 8, 16, 21) as Rodolfo, llona Tokody/Eugenia Moldoreanu (Feb 8) as Mirni, Thomas Allen as Marcello, Marilyn Zschau as Musetta. Feb 2, 4, 8, 16, 21, 29.

Andrea Chénier, conductor Armstrong, with José Carreras as Andrea Chénier, Rosalind Plowright as Madeleine, Bernd Weikl as Gérard. Feb 10, 13, 17, 20, 23, 25.

Reviews

Welsh National Opera on their recent visit to London managed by turns to outrage. impress, baffle & move us with four productions which demonstrated the adventurous spirit that pervades this company. From the House of the Dead marked the conclusion of WNO & Scottish Opera's memorable Janácěk cycle. While David Pountney's production spared none of the harrowing details of degradation & cruelty, he drew telling portrayals of the prison inmates, notably from Graham Clark, Donald Maxwell & John Mitchinson, & Richard Armstrong obtained an electrifying performance of this chilling score from the orchestra. In Peter Grimes the chorus stepped into the limelight, for this opera is as much about the ordinary people who inhabit The Borough as the tragic figure who briefly disturbs the course of their lives, & John Copley's staging included some keenly observed studies, with John Mitchinson's finely sung Grimes towering menacingly over them & Josephine Barstow an intense Ellen Orford.

Anarchy & irrelevance governed Lucian Pintilie's production of Carmen. By reducing it to a carnival improvisation, taking place after some kind of revolution, & setting it in a sandbagged arena complete with circus acts & a crowd who greeted every familiar number with screams of delight, he created a poorly sung caricature, stripped of emotion — & proved the indestructibility of Bizet's music.

Last came the beginning of the new WNO Ring, produced by Göran Järvefelt. If Carl Friedrich Oberle's railway station setting for Rhinegold was puzzling—though the idea of presenting the gods in white, the Nibelungs in black & the giants as woolly-hatted workmen had an appealing simplicity—it was solidly sung, with a richly resonant Alberich from Nicholas Folwell leading the field, & never have the words been more clearly projected.

BALLETURSULA ROBERTSHAW

IN A QUIET MONTH the main interest focuses on a new work for the Royal Ballet by Kenneth MacMillan, as yet untitled, set to Schönberg's Verklarte Nacht; the designs are by Yolanda Sonnabend, rumour has it the lead will be danced by the delicious Alessandra Ferri, and the première will be on February 24 at Covent Garden.

☐ Also part of the triple bill on that night will be a revival of one of Mac-Millan's best works, *Song of the Earth*, absent from the Royal Opera House, and missed by its audiences, for nearly four years. As a bonus, Marcia Haydee and Richard Cragun, of Stuttgart Ballet, upon whom the main roles were created, are coming over to dance them again as guests.

☐ Ballet Rambert present two new ballets during their winter tour. The first is by Robert North and at the time of writing nothing is known about it other than its designer, who is Walter Nobbe, and that its première is at Manchester on February 9. The second is by Christopher Bruce and is danced to music inspired by flamenco and Latin-American dances, rearranged by Simon Rogers. The designer is Andrew Storer. It will have its first performance at Birmingham on February 13.

ROYAL BALLET

Royal Opera House, Covent Garden, WC2 (240 1066 1911, cc).

The Sleeping Beauty. Petipa's choreography with Ashton additions in a production supervised by de Valois. Feb 3.

Triple bill: La Bayadère, Petipa's classic with the famous entry for 32 Shades down a ramp in arabesques penchées; Valley of Shadows, MacMillan's latest, based on the novel The Garden of the Finzi-Continis, set in the garden of a rich Italian family & in a concentration camp; La fin du jour, MacMillan's nostalgic salute to the 1930s. Feb 6, 7, 9.

Swan Lake, the Petipa/Ivanov classic, with additional choreography by Ashton & Nureyev, in Leslie Hurry's designs. Feb 11 2 & 7.30pm, 15.

La fille mal gardée, deservedly a firm favourite, with Ashton at his sunniest & funniest, designer Osbert Lancaster at his wittiest & Hérold's score as arranged by Lanchberry a lighthearted delight. Feb 14, 18 2 & 7.30pm, 22.

Triple bill: Afternoon of a Faun, Robbins's version—narcissism & awakening sensuality à la barre; new MacMillan ballet—see introduction; revival of MacMillan's Song of the Earth—see introduction. Feb 24, 28.

Out of town

BALLET RAMBERT

Chicago Brass, Capriol Suite, Five Brahms Waltzes in the manner of Isadora Duncan, Concertino, new



Robert North: première on February 9.

ballet by North, Murderer Hope of Women, Ghost Dances, Fielding Sixes, new ballet by Bruce, Colour Moves, See introduction.

Royal Northern College of Music, Manchester (061-273 4505). Feb 6-11.

Repertory Theatre, Birmingham (021-236 4455). Feb 13-18.

Theatre Royal, York (0904 23568). Feb 21-25. Haymarket, Leicester (0535 539797). Feb 28-Mar I.

Review

The Royal Ballet gave two new works in December. Both were abstract, both for 12 dancers. One was by David Bintley, the other by Richard Alston & despite their seeming similarities the two were widely different.

Bintley's was called Consort Lessons & was danced to Stravinsky's Concerto for piano & wind instruments. The atmospheric décor by Terry Bartlett gave us a backcloth of dizzying perspectives, Piranesi-like architectural sepia drawings of galleries. Obelisks marked the wing entrances, their funerary drapes complementing the elegiac passages in the score. The costumes derived from the classical & were unfussy and practical.

Bintley's choreography chalked up another success. Crisp & quirky, & not lacking the touches of humour suggested in the music, it was full of swift, darting passages transformed to unexpected stillness; there were bold, twisted leaps for the men, sudden turns & changes of direction, all springing directly but unobviously from the score.

In some passages it looked at the first performance as if more rehearsal would not come amiss—for Bintley, no mean technician himself, does not hesitate to extend his colleagues—but this ballet will undoubtedly grow with time. At the première Alessandra Ferri & Lesley Collier were outstanding, the former for her playful, flirtatious épaulement & fast footwork, the latter for the ballet's most beautiful moments in the lovely slow movement with three men: watch for her lyrical descent from a high lift, down a diagonal of supporting arms, & then up again, smooth as cream, weightless & serene.

Alston's Midsummer, set to Michael Tippett's Fantasia Concertante on a Theme of Corelli, is pleasant enough, but a trifle flat & shapeless. The score is marvellous, an evocation of shimmering summer with which John Hubbard's frankly autumnal abstract backcloth, all hard, burnt browns & staring blues, & his costumes—tunics with uneven hems for the girls, trousers & short-sleeved shirts for the men, in the same harsh colours—seemed at odds.

The ballet began well, with a good solo excellently performed by Ashley Page, & contained also an attractive pas de deux of happy attraction for Briony Brind & Jonathan Cope; but elsewhere the dances, though good to look upon, fail to stay in the memory, & only occasionally did the wonderful music seem to have inspired movement to match.

The evening ended with a performance of Requiem, noteworthy for Lesley Collier's rapt & inspired performance. It was quite simply superb, as moving as any by Marcia Haydee who first created the role.

SPORT FRANK KEATING

EVERY WINTER OLYMPICS SEASON since 1924 has been bedevilled by bad weather—which in this case means a lack of snow. But the 1984 Games at Sarajevo in Yugoslavia will, the hosts assert confidently, be unthreatened. With fees from the world's television companies—especially American even a country with an average per capita income of £1,000 a year can afford snow machines able to move thick, slick, icy carpets of snow from one side of a mountain to another. After the opening ceremony on February 8 the games start explosively the following day with the men's downhill. For four years the world's ski enthusiasts have been asking themselves if Franz Klammer, the phenomenal Austrian who opened up ski racing to a worldwide public with his clattering, sensational run in 1980, can become the first downhill racer ever to win two Olympic gold medals. For the British the 11-day spectacular will have its most magical moments when Ravel's Bolero is heard in the Zetra ice-skating arena as Jayne Torvill and Christopher Dean begin their sensational routine. They will start as possibly the hottest favourites a cold sport has known. Their show is certainly Art—but is it Sport?

HIGHLIGHTS

ATHLETICS

Feb 1. Great Britain & Northern Ireland v E Germany, Cosford, nr Wolverhampton, W Midlands. Feb 4. Great Britain & Northern Ireland v France, Vittel, France

☐ The Olympians are still indoors—& many are still under wraps or even "hibernating" in warmer hemispheres. Much added interest in these two "triple" challenges will be to spot the one French runner worth an Olympic medal—there is always one & of course to admire the latest crop of East Germans to step off their conveyor belt

Feb 18. Women's National Cross-Country Chamionships, Knebworth Park, Herts.

CRICKET

Feb 3-7. New Zealand v England, 2nd Test, Christchurch, New Zealand.

Feb 10-15. New Zealand v England, 3rd Test, Auckland, New Zealand

FENCING

Feb 4,5. **De Beaumont Cup**, de Beaumont Centre, 83 Perham Rd, W14.

Feb 10-12. Leon Paul Cup, de Beaumont Centre.

FOOTBALL

London home matches:

Arsenal v Queen's Park Rangers, Feb 4; v Aston Villa, Feb 18

Brentford v Gillingham, Feb 4; v Southend United, Feb 14: v Sheffield United, Feb 25.

Charlton Athletic v Brighton & Hove Albion, Fcb 4; Chelsea, Feb 18.

Chelsea v Huddersfield Town, Feb 4; v Carlisle United, Feb 25

Crystal Palace v Middlesbrough, Feb 4; v Grimsby Town, Feb 25 Fulham v Crystal Palace, Feb 11; v Shrewsbury

Millwall v Oxford United, Feb 11; v Gillingham,

Orient v Wimbledon, Feb 4; v Wigan Athletic, Feb 14: v Southend United, Feb 26.

Queen's Park Rangers v Nottingham Forest, Feb 11; v Norwich City, Feb 18. Tottenham Hotspur v Leicester City, Feb 11; v

Birmingham City, Feb 25

Watford v West Bromwich Albion, Feb 4; v Ever-

West Ham United v Stoke City, Feb 4; v Watford,

Wimbledon v Exeter City, Feb 11; v Scunthorpe United, Feb 18.

Feb 11,12. Glenfiddich European Indoor Championship, Meadowbank, Edinburgh.

Feb 24. Indoor Club Championship final, Crystal

HORSE RACING

Feb 4. Gainsborough Handicap Steeplechase, San-

Feb 11. Schweppes Gold Trophy Handicap Hurdle, Newbury.

Point-to-points:

Feb 11. Oxford University Hunt Club, Kingston Blount, nr Watlington, Oxon.

Feb 18. United Services, Larkhill, nr Amesbury,

Feb 25. Army, Tweseldown, nr Aldershot, Hants;



Franz Klammer: Winter Olympics begin on February 9 with the men's downhill.

Cambridge University United Hunt Club, Cottenham, nr Cambridge

LACROSSE

Feb 4,5,18,19. All-England Territorial Championship: Feb 4,5, St Mary & St Paul College, Cheltenham, Glos; Feb 18,19, Wycombe Abbey, High

NETBALL

Feb 4. Scotland v England, Meadowbank. Feb 18. England v Wales, Huddersfield Sports Centre, Huddersfield, W Yorks.

RUGBY UNION

Feb 4. Scotland v England, Murrayfield. Feb 4. Ireland v Wales, Lansdowne Road.

Feb 18. England v Ireland, Twickenham.

Feb 18. Wales v France, Cardiff.

□ The England XV will begin their championship campaign in much better heart than they have a right to expect after their deplorable season last year. A new coach in the spiky, competitive Greenwood, new selectors & the old warhorse Wheeler as captain transformed the team when it beat the All Blacks at Twickenham in November. Supporters see that victory as an hors d'oeuvre for

Feb 4,5. Inter-County Championship finals, New Croydon Squash Club, Croydon, Surrey.

WINTER SPORTS

Feb 8-19, Winter Olympics, Sarajevo, Yugoslavia,

MUSEUMS KENNETH HUDSON



1792 view of Whitbread's Brewery: Paintings, Politics and Porter from February 21.

THE REMARKABLE late Georgian brewer, Samuel Whitbread II (1764-1815), is the subject of an exhibition at the Museum of London from February 21. Son of the founder of Whitbread's Brewery, Samuel is presented as an active chairman of the firm as well as a member of the Whig Opposition in the House of Commons and a vigorous patron of the arts. On show there are portraits of him by Northcote, Romney and Gainsborough, paintings he commissioned from artists including Sir David Wilkie, and items relating to his rebuilding and reorganization of the Theatre Royal, Drury Lane.

Light Dimensions at the Science Museum looks at the evolution of holography, a British invention now used for commercial, industrial and artistic purposes. This should be popular with children at half term.

MUSEUM GUIDE

BETHNAL GREEN MUSEUM OF CHILD-

Cambridge Heath Rd, E2 (980 2415). Sat-Thurs 10am-6pm, Sun 2.30-6pm. Nursery Rhyme Books. Until Apr 29.

BRITISH MUSEUM

Gt Russell St, WC1 (636 1555). Mon-Sat 10am-5pm, Sun 2.30-6pm. Islamic Art & Design 1500-1700. A comparison of the decorative arts of Ottoman Turkey, Safavid Persia & Mughal India. Until Feb 19. Three exhibitions of prints & drawings: Rembrandt & the Passion; Landscape in Italy-drawings of the 16th & 17th centuries; German drawings from a private collection. Feb 9-

British Library exhibitions:

T. J. Cobden-Sanderson, Bookbindings 1884-93.

HORNIMAN MUSEUM

London Rd, Forest Hill, SE23 (699 1872). Mon-Sat 10.30am-6pm, Sun 2-6pm. Folk Art of Montenegro. Costumes, textiles, weapons, musical instruments, furniture, domestic utensils, ceramics & photographs from the Montenegro area of southern Yugoslavia. The centrepiece of the exhibition is a characteristic room interior from the mountainous part of the region. Until May 10. IMPERIAL WAR MUSEUM

Lambeth Rd, SEI (735 8922). Mon-Sat 10am-5pm, Sun 2.30-6pm. Animals in War, the military uses of birds & animals from classical times on wards. Until Feb 26. (£1, OAPs, students & children 60p). The Anglo-Saxons in France 1916-18. Engravings & woodcuts by Jean-Emile Laboureur, an irreverent interpreter with the British Army. Until Apr 8. Until mid-June the Museum has a tip-of-the-iceberg display from its vast collection of First World War art, while Bomber, a photographic exhibition illustrating the role of bomber aircraft, can be seen throughout 1984

LONDON TRANSPORT MUSEUM

Wellington St, Covent Gdn, WC2 (379 6344). Daily 10am-6pm. Zoo Posters. Until May 8. Feb 18 & 19 see the Harrow & Wembley Society of Model Engineering's model steam railway action, with rides for small visitors, & on Feb 25 & 26 there is the Ongar & District Model Railway Club's 00 gauge railway & 4mm scale working

MUSEUM OF LONDON

London Wall, EC2 (600 3699). Tues-Sat 10am-6pm, Sun 2-6pm. Billingsgate. Photographs of London's much missed fish market. Until Apr 29. Paintings, Politics & Porter: Samuel Whitbread II & British Art (see introduction). Feb 21-Apr 29. MUSEUM OF MANKIND

6 Burlington Gdns, W1 (437 2224). Mon-Sat 10am-5pm, Sun 2.30-5pm. Long-running exhibitions include: Hawaii; Turquoise Mosaics from Mexico; Thunderbird & Lightning; Bemba: Raiders of the Great Plateau; Himalayan Rainbow-handloom weaving in Nepal; & Pattern of Islands:

NATIONAL MARITIME MUSEUM

Romney Rd, Greenwich, SE10 (858 4422). Tues-Fri 10am-5pm, Sat 10am-6pm, Sun 2-5.30pm. The War at Sea 1939-45. This exhibition of watercolours, pastels & gouaches shows how the mari-time aspects of the Second World War appeared to 26 British artists. The subjects range from action at sea to POW camps & from life on board to portraits of admirals. From Jan 31

NATURAL HISTORY MUSEUM

Cromwell Rd, SW7 (589 6323). Mon-Sat 10am-6pm, Sun 2.30-6pm. The Detmold Brothers. An exhibition to celebrate the centenary of the birth of the precocious Detmold twins, Charles Maurice & Edward Julius, the Victorian animal artists. Until

SCIENCE MUSEUM

Exhibition Rd, SW7 (589 3456). Mon-Sat 10am-6pm, Sun 2.30-6pm. Light Dimensions (see introduction). Until Mar 4. £1.75, OAPs, students & children £1, children under seven free. The Museum's new permanent exhibition, Clothes for the Job, is now open. It is devoted to specialized & protective clothing, in the design & manufacture of which Britain plays a leading role

VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371). Sat-Thurs 10am-5.50pm, Sun 2.30-5.50pm. Islamic Bookbinding. The historical development of the craft in Egypt, Syria, North Africa & South Arabia. Until Mar 4. Marketa Luskacova: Pilgrims. A series of photographs of religious pilgrimages in the remoter parts of Eastern Slovakia. Until Feb 26. Newly Acquired Photographs by Cartier-Bresson. Until Feb 26. Richard Doyle (1824-83) & his Family looks at & into Doyle's sometimes disturbing visions of fairyland. Until Feb 26. Four Centuries of Wallpaper. Jan 26-Apr 29. 20th-century Watercolours. About 100 works acquired by the V & A including paintings by Arthur Rackham, Wilson Steer, Paul Nash & David Hockney, Jan 26-May 20. The Theatre Museum offers a commemorative exhibition on Sir Ralph Richardson, who died last ear. This can be seen throughout the month.

WELLCOME INSTITUTE FOR THE HIS-TORY OF MEDICINE

183 Euston Rd, NW1 (387 4477). Mon-Fri 9.45am-5.15pm. Dr Samuel Johnson & 18thcentury medicine. Books, prints & manuscripts.

LONDON MISCELLANY

MIRANDA MADGE

THE YEAR OF THE RAT is welcomed in by the Chinese community from noon on February 5 with great gaiety in the streets of Soho, south of Shaftesbury Avenue. Young men under mythical lion costumes dance down Gerrard Street and stretch for the lettuces which are dangled on strings from upper windows. Frantic drum-beats stir up excitement as the lion draws near his prize; if he takes it good fortune will come to the household. You have to elbow your way through the crowds but there are many restaurants where you can restore your strength with dumplings, duck, and toffee apples and bananas, or you can try one of the odd, astonishingly yellow buns sold by all the bakers.

☐ A major sale of books takes place at Sotheby's on February 1, the volumes having been shown in New York in December, and at the Grosvenor Gallery, Bloomfield Place, New Bond Street for a fortnight before the sale. Highlights include Audubon's Birds of America, formerly in the Smithsonian, which alone is expected to make about £1 million; Elliot's

Monograph of the Felidae or Family of the Cats; Redoute's Les Roses and Les Liliacées; and Abraham Ortelius's Theatrum Orbis Terrarum, dating from 1592. Total for the sale is expected to top £2 million.

☐ Included in a Christie's sale of English porcelain and 19th-century European ceramics on February 13 is a pair of Minton vases decorated by Louis Marc Solon in the pâte-sur-pâte technique with which his name is associated. In this difficult and time-consuming decoration the designs are painted on the unfired clay in successive coats of slip, each being allowed to dry in between, until they are built up into relief. They are modelled and carved before glazing and firing. In this pair of ovoid vases the background is dark brown and the decoration depicts maidens with a cupid standing in front of an arbour, bands of flying putti advancing round the vases upon this central panel. Elsewhere are flowers loved by the Victorians—daisies, campanula and lilies. The vases date from about 1890 and are expected to make between £8,000 and £12,000.

EVENTS

Until Feb 19. The Glossies. An exhibition illustrating the decline of the news magazines like Picture Post in the late 1950s & the rise of luxury magazines such as Vogue, Nova & Queen, On display are copies of the magazines of the 50s and 60s & original artwork, also a stack of current publications. Institute of Contemporary Arts, The Mall, SW1 (930 0493). Tues-Sun noon-9pm.

Jan 30-Feb 11. Beauty Playground. An opportunity to try out all sorts of products with no pressure to buy. 20 cosmetic firms take part & there are demonstrations by personalities & experts. Sel-fridges, Oxford St, W1. £1, redeemable against purchases from participating companies

Feb 4, 5, 11am-5pm. National Steam-boat Show. New & old steam-boats with some of the boilers & engines working. The formidable engines permanently housed at the Pumping Station will also be at work. Kew Bridge Pumping Station, Green Dragon Lane, Brentford, Middx (568 4757). £1.20, OAPs & children 70p.

Feb 5, 4pm. Clown's Service. An annual & immensely popular event. Clowns with red noses & baggy trousers attend the service & afterwards give a free show. Holy Trinity, Beechwood Rd, E8. Doors usually have to be closed at 3.45pm.

Feb 10-12. Crufts Dog Show. Annual rally of pedigree dogs including such lesser known breeds as Griffons Bruxellois, Japanese Chins, Pharaoh Hounds, Dandie Dinmont Terriers & Tibetan Mastiffs. Toys & hounds are judged on Friday, erriers & gundogs on Saturday & utility & workng dogs on Sunday. Earls Court, SW5. Open 3.30am-7.30pm. £3.50, OAPs & children £1.75. No dogs other than exhibits permitted.

Feb 16-19. Practical Woodworking Exhibition. Stands promoting tools of all kinds & a craft narketplace selling finished objects. Wembley Conference Centre, Middx. Feb 16-18 10am-7pm, Feb 19 10am-6pm. £2.50, children £1.50.

Feb 18, 3 & 7pm. RSPB films: Concerning Swans; jardening with Wildlife (narrated by Tony Soper); light of the Eagle. Festival Hall, South Bank, SEI 928 3191). £1.80-£3

eb 21, 22. Royal Horticultural Society Flower show. The first show of the year includes the ntries to the ornamental plant competition. RHS New Hall, Greycoat St, SW1. Feb 21, 11am-7pm, 90p; Feb 22, 10am-5pm, 70p. Feb 25. Victorian Ball. To celebrate the 25th anni-

versary of the Victorian Society which works to preserve the best of Victorian & Edwardian architecture. Ballgoers are to wear period costume & there is a raffle with Victorian-style prizes. The Reform Club, Pall Mall, SW1. Tickets from The Secretary, The Victorian Society, 1. Priory Gardens, W4 (944 1019).

Feb 25, 26, 4pm. I, Claudius. Screening of Herbert Wise's version of Robert Graves's novel, first shown on BBC. National Film Theatre, South Bank, SE1 (928 3232).

FOR CHILDREN

Feb 4-26. Animated films for children: Feb 4, 5, The Extraordinary Adventures of the Mouse & his Child; Feb 11, 12, Dougal & the Blue Cat; Feb 18, 19, The Great American Chase: a compilation of Bugs Bunny footage: Feb 26. The Secret of Nimh.



Felis chrysothrix (African golden cat): monograph by Elliot in Sotheby's sale on February 1.

National Film Theatre, South Bank, SEI (928) 3232), £2.20, children £1.10. Films are at 4pm except Feb 26, 4.15pm, & each is accompanied by

LECTURES

BRITISH MUSEUM

Gt Russell St, WC2 (636 1555).

Feb 2, 9, 6.15pm. Lectures to celebrate the recent opening of the first stage of the Wolfson Galleries of classical sculpture: Feb 2, Stones of memory—Roman funerary sculpture, Susan Walker; Feb 9, Cavaceppi, an 18th-century sculptor & restorer,

Feb 4, 1.15pm. The new Roman Britain room,

GOLDSMITH'S LECTURE THEATRE

London School of Hygiene & Tropical Medicine, Keppel St, WC1 (inquiries to 636 8000 ext 3860). Feb 6-27, 6.15pm. Venice: art & culture: Feb 6, Venetian painting & the sculpture of the Lombardi, Maria Shirley; Feb 13, Mauro Codussi & Venetian Renaissance architecture, Peter Draper; Feb 20, Lorenzo Lotto, Prof John Steer; Feb 27, Titian in the Venetian exhibition, Dr Charles Hope. £1.25, go early as many of the available places have been taken by subscribers to the whole series which began in January.

MUSEUM OF LONDON

London Wall, EC2 (600 3699)

Feb 2-16, 1.10pm. Workshops at which you can examine objects from the museum's collection at close quarters: Feb 2, Frost fairs, Rosemary Weinstein: Feb 9. St Bartholomew's Fair, Susannah Plowright: Feb 16. Victorian street fairs & entertainment recorded by the camera, Mike Seaborne

PURCELL ROOM

South Bank, SE1 (928 3191).

National Trust lectures at 6pm: Feb 6, The Bankes Estate at Kingston Lacy, Tom Burr; Feb 13, Life in the 18th-century Irish house, John Redmill; Feb 20, A walk in the National Trust woods, Bill Wright.

ROYAL SOCIETY OF ARTS

John Adam St, WC2 (839 2366).

Feb 8, 6pm. Towards a conservation ethic, Sir Ralph Verney, former Chairman of the Nature Conservancy Council

Feb 15, 6pm. Editing Pepys, Robert Latham. Feb 22, 6pm. The book business: art, craft & trade, Ian Chapman, Chairman of Collins. Free tickets from John Robertson at the RSA.

SOCIETY FOR THEATRE RESEARCH

The Art Workers' Guild, 6 Queen Sq, WC1. Feb 14, 7.30pm. The Bard's troupe: Shakespeare's original company, Fabia Drake

VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371)

Feb 1-29, 1.15pm. Four centuries of British ceramics, Gillian Darby: Feb 1, Stonewares—17th to 19th centuries; Feb 8, Chelsea—the first English porcelain; Feb 15, Other 18th-century porcelain factories; Feb 22, 18th-century Staffordshire Wedgwood & his contemporaries; Feb 29, English blue & white pottery & porcelain.

Feb 5-March, 3.30pm. The artist & the place: Feb 5, Ashbee & Chipping Campden, John Compton; Feb 12, Bernard Leach & St Ives, Eileen Graham; Feb 19, Stanhope Forbes & Newlyn, Ronald

Feb 16, 6.30pm. The Furniture History Society Annual Lecture: The designing & furnishing of carriages 1667-1800, Dr Rudi Wackernagel.

ROYALTY

Feb 8. The Prince of Wales, Colonel-in-Chief The 2nd King Edward VII's Own Gurkhas, accompanied by The Princess of Wales, attends a reception. Ritz Hotel, SW1.

SALEROOMS

RONHAM'S

Montpelier St, SW7 (584 9161). Feb 2, 23, 11am. Oil paintings & watercolours.

Feb 9, 23, 2pm. European furniture.

Feb 16, 6.30pm. Paintings of sporting & other dogs to coincide with Crufts Show

Feb 16, 11am. Oriental rugs & carpets

Feb 17, 11am. European ceramics & works of art. CHRISTIE'S

8 King St, SW1 (839 9060).

Feb 8, 11am. Porcelain & 19th-century European

Feb 13, 11am. European porcelain (see introduc-

Feb 16, 11am. English watercolours; Claret &

Bordeaux wines. Feb 17, 11am. English pictures

CHRISTIE'S SOUTH KENSINGTON

85 Old Brompton Rd, SW7 (581 2231).

Feb 1, 10.30. Furniture removed from the stable block of Thame House, Oxfordshire,

Feb 21, 2pm. Important costume & textiles.

Feb 24, 2pm. Art Nouveau & Art Deco.

7 Blenheim St, W1 (629 6602).

Feb 2, 2pm. Scientific instruments.

Feb 6, 2pm. Limited-edition reproduction prints.

Feb 16, 1pm, Books, maps & MSS, SOTHEBYS

34/35 New Bond St, W1 (493 8080).

Feb 1: 10.30am, Fine wines, spirits & vintage port; 11am, Natural history & travel books (see intro-

Feb 9, 11am & 2.30pm. Russian pictures, icons & works of art.

Feb 14, 10.30am. British & Irish pottery, porcelain & enamels including sentimental enamel boxes & a 5 st-high 19th-century Minton majolica peacock estimated at £7,000 to £10,000.

Feb 17, 11am. Victorian furniture

Feb 27, 28, 11am. C. F. Van Veen collection of children's books & related material, part I. Over 1,500 English, French & German publications from the 18th century to the present day



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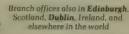
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BRIEFING

ART

EDWARD LUCIF-SMITH

THE CANADIAN PHOTOGRAPHER Karsh is now best known for his wartime portraits of Churchill, which seemed to sum up the bulldog spirit of the man. Karsh is now 75 and his formal style, where the camera is engaged in an act of hero-worship, has somewhat gone out of favour. A major retrospective which opens at the National Portrait Gallery on February 17 invites us to revise the verdict.

Though the Whitechapel Art Gallery itself is closed for reconstruction, the Whitechapel Open exhibition continues and can be seen at five different venues, stretching from the City to the Isle of Dogs, until February 19. All artists living or working in Tower Hamlets, Hackney, Southwark, Lewisham, Greenwich, Newham and the City of London are eligible to submit, and there is thus a vast spectrum of work, by both professionals and amateurs. A good opportunity to sharpen one's responses and to question ingrained attitudes.

Currently at the Wallace Collection is a special display documenting the restoration of Titian's late masterpiece *Perseus and Andromeda*, which was long thought to be irretrievably ruined. The picture belongs to a series based on Ovid's *Metamorphoses*, which includes the great *Rape of Europa*, now in the Isabella Stewart Gardner Museum in Boston.

Opening at Liberty on February 10, a display of four rooms devised by four very different contemporary artists—Anthony Caro, Marc Chaimowicz, Richard Hamilton and Howard Hodgkin. Perhaps this will return the venerable store to the pre-eminence it enjoyed at the height of the Aesthetic Movement.

GALLERY GUIDE

AGNEWS'

43 Old Bond St, W1 (629 6176). Mon-Fri 9.30am-5.30pm, Thurs until 7pm. 111th Annual Watercolour Exhibition. Includes paintings by Turner, Gainsborough, Lear & de Wint. Jan 23-Feb 24. ALPINE GALLERY

74 South Audley St, W1 (629 2280). Mon-Fri 10am-5.30pm, Sat 10am-1pm. In Cheyne Walk & Thereabout. Watercolours, oils & prints showing Chelsea & the river during the 18th century & later 1an 31-Feb 18

BARBICAN ART GALLERY

Silk St, EC2 (638 4141). Tues-Sat 10am-7pm, Sun noon-6pm. American Folk Art: Expressions of a New Spirit. Quilts, samplers, weather-vanes, paintings & other items made by amateurs & local craftsmen in America from the 18th century onwards. This art is avidly collected in the United States, but little known here. It often has a totally unexpected boldness which fully expresses the pioneer spirit. Feb 9-Apr 1. £1, OAPs, students & children 50p.

CONSORT GALLERY

Imperial College, off Exhibition Rd, SW7 (589

5111 ext 2195). Mon-Fri 9.30am-5.30pm. **Bridges**, **Piers & Pylons**. Watercolours by Edna Lumb including originals of the bridge series published in *ILN* during 1982-83. Jan 24-Feb 17.

HAYWARD GALLERY

South Bank, SE1 (928 3144). Mon-Wed 10am-8pm, Thurs-Sat 10am-6pm, Sun noon-6pm. Raoul Dufy 1877-1953. Retrospective of the French artist. Sponsored by Cognae Courvoisier. Hockney's Photographs. Originally made purely for information—material designed to be turned into paintings—these photographs have now acquired independent stature in Hockney's oeuvre. Both until Feb 5. £2, OAPs, students, children & everybody Mon-Wed 6-8pm, £1.

INSTITUTE OF CONTEMPORARY ARTS

The Mall, SW1 (930 3647). Tues-Sun noon-9pm. In Sheer Luxury. Paintings by Derek Jarman whose films are being concurrently shown in the ICA Cinemathèque. Feb 3-Mar 18.

LIBERTY

Regent St, W1 (734 1234). Mon-Sat 9am-5.30pm, Thurs until 7pm. Four Rooms (see introduction). Feb 10-Mar 10.

MARLBOROUGH FINE ART

6 Albemarle St, W1 (629 5161). Mon-Fri 10am-5.30pm, Sat 10am-12.30pm. **Daniel Quintero**. Work by this contemporary Spanish realist. Jan 25-Feb.25

MERCURY GALLERY

26 Cork St, W1 (734 7800). Mon-Fri 10am-5.30pm, Sat 10am-12.30pm. Catherine Dean memorial exhibition. Jan 25-Feb 25.

NATIONAL GALLERY

Trafalgar Sq, WC2 (839 3321). Mon-Sat 10am-6pm, Sun 2-6pm. The Capricious View: an Exhibition of Townscapes. Towns as imagined by artists including Guardi, Marieschi & Bellotto. Jan 25-Mar 18.

NATIONAL PORTRAIT GALLERY

St Martin's Pl, WC2 (930 1552). Mon-Fri 10am-5pm, Sat 10am-6pm, Sun 2-6pm. Karsh, a retrospective of work by the Canadian photographer (see introduction). Feb 17-Apr 8. Paul McCartney: new portrait by Humphrey Ocean. Feb 3-Apr 29. The new 20th-century galleries, open on January 27, are likely to impress more by quantity than quality. Unfamiliar good things include William Roberts's double portrait of John Maynard Keynes & his wife Lydia Lopokova.

NATIONAL THEATRE

South Bank, SE1 (633 0880). Mon-Sat 10am-11pm. Robert Stewart Sherriffs. Original artwork by this caricaturist who worked for *Radio Times*. The Sketch & Punch. Jan 30-Mar 24.

NOORTMAN & BROD

24 St James's St, SW1 (839–3871). Mon-Fri 9.30am-5.30pm. **Boudin & Jongkind.** Paintings & drawings by two of the most important forerunners of Impressionism. Until Feb 24.

ANTHONY D'OFFAY

9 & 23 Dering St, W1 (629 1578/499 4695). Mon-Fri 10am-5.30pm, Sat 10am-1pm. Omega: Alliance & Enmity. Furniture, pottery, fabric & designs by Roger Fry, Duncan Grant, Vanessa Bell & others. (See also under Crasts Council.)

PHOTOGRAPHERS' GALLERY

5 & 8 Gt Newport St, WC2 (240 5511). Tues-Sat Ham-7pm. Dreams, Visions, Metaphors—the Work of Manuel Alvarez Bravo. Bravo is Mexican & his work shows the influence of the Muralists including Rivera & of the Surrealist movement. Feb 3-Mar 10. The New Landscape, Photographs of urban decay & derelict places by Ron McCormick & Peter Mitchell. Jan 27-Mar 3. Werner Hannapel: the German Landscape. Jan 27-Mar 3.

QUEEN'S GALLERY

Buckingham Palace, SWI (930 4832). Tues-Sat Ham-5pm, Sun 2-5pm. Kings & Queens. Paintings, drawings, miniatures, sculpture & portrait medallions from the Royal Collection. Until Sept. £1, OAPs, students & children 40n.

ROYAL ACADEMY OF ARTS

Piccadilly, W1 (734 9052). Daily 10am-6pm. The Genius of Venice 1500-1600. A superb survey of 16th-century Venetian painting with works by Titian, Giorgione, Palma Vecchio & Sebastiano del Piombo. Until Mar 11. £3.50, OAPs, students, unemployed, disabled, children & everybody up to 1.45pm on Sunday £2.

SERPENTINE GALLERY

Kensington Gdns, W2 (402 6075). Daily 10amdusk. Rebecca Horn. Installations, photographs, videos & objects. Until Feb 26.

TATE GALLERY

Millbank, SW1 (821-1313). Mon-Sat 10am-6pm, Sun 2-6pm. Image & Process: Studies, Stage & Final Proofs from the Graphic Works of Richard Hamilton. Until Feb 12. Hans Haacke. A German avant-garde artist who is obsessed with systems Jan 25-Mar 4. Turner & the Human Figure. A new selection of watercolours from the Turner Bequest including many done at Petworth. Until June.

WALLACE COLLECTION

Manchester Sq, W1 (935 0687). Mon-Sat 10am-5pm, Sun 2-5pm. Titian's *Perseus & Andromeda* (see introduction). Until Mar 11.

WARWICK ARTS TRUST

33 Warwick Sq, SW1 (834 7856). Wed-Sun 10am-5pm. Continuity in Architecture. Models, photographs & drawings of modern buildings which have been designed to fit in with their surroundings but which do not merely copy old styles. Until Eab 26.

WHITECHAPEL OPEN EXHIBITION

The exhibition is split up between various venues





John Minton self-portrait 1953: in the new 20th-century galleries at the NPG.

(see introduction): Bishopsgate Institute, 230 Bishopsgate, EC2 (Mon-Fri 9.30am-6pm, Sun 9.30am-1pm); Chisenhale Works, Chisenhale Rd, E3 (Tues-Sun noon-6pm); Island House Community Centre, Roserton St, E14 (Tues-Sat noon-6pm); Montefiore Centre, corner of Deal & Hanbury St, El (Mon-Thurs 9.30am-9.30pm, Fri 9.30am-4pm, Sat 2-6pm); Wapping Sports Centre, Tench St, E1 (Tues-Sat noon-6pm). Until

SAINSBURY CENTRE

University of East Anglia, Norwich (0603 56161). Tues-Sun noon-5pm. Abstract Art & Design. A collection begun in 1967 which includes a collage by Moholy-Nagy, Rietveld's red-blue chair, tubular steel furniture & work by the post-war generation of Constructionists, including Kenneth & Mary Martin, & Anthony Hill. Until Mar 11. 50p, OAPs, students, children & unemployed 25p.

CRAFTS

BRITISH CRAFTS CENTRE

13 Earlham St, WC2 (836 6993). Mon-Fri 10am-5.30pm, Thurs until 7pm, Sat 11am-5pm. Makers 84. Work by craftsmen who have been selected for the Crafts Council Index during the past year. Included are Susie Freeman, Diana Hobson, John Coleman & Louise Slater. Until Feb 4. Sally Greaves-Lord, printed & varnished canvas floor-coverings & cotton furnishing lengths. Feb 5-29. The ground floor of the gallery is occupied by crafts for immediate purchase.

CRAFTS COUNCIL.

12 Waterloo Pl, Lower Regent St, SWI (930 1811). Tues-Sat 10am-5pm, Sun 2-5pm. Omega Workshops 1913-19. Until Mar 18.

& A CRAFT SHOP

Victoria & Albert Museum, Cromwell Rd, SW7 589 5070). Mon-Thurs 10am-5.45pm, Sat 10am-5.30pm, Sun 2.30-5.30pm. New Spirit of Omega. An exhibition reflecting the current interest in lecorated surfaces, to coincide with the show bout the Omega Workshops at the Crafts Council. Jan 28-Mar 1.

ATHARINE HOUSE GALLERY

he Parade, Marlborough, Wilts (0672 54397). Wed-Sat 10am-5pm, Sun 11am-4pm. Furniture by Designer Craftsmen. The exhibition is centred around John Coleman's latest collection of furniture & there are also pieces by Richard la Trobe-Bateman, Jeremy Broun & others. Also displays of prints from Czechoslovakia, wood bowls by Paul Caton & ceramics by Irene Vonck, Sarah Maltin & Magdalene Odundo. Until Mar 9.

OXFORD GALLERY

23 High St, Oxford (0865 242731). Mon-Sat 10am-5pm. David Howard Jones & Clive King, raku; Tim Ayers, pewter; Birgit Skiöld, prints. Feb

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GRAYTHWAITE MANOR HOTEL

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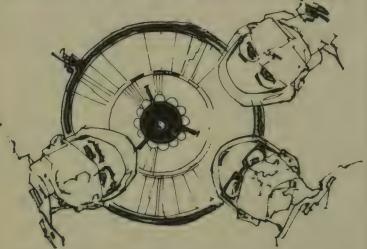
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BRIEFING SHOPS MIRANDA MADGE



A visit to a specialist food shop can inspire a new interest in the chore of catering. Here are some details of establishments where you feel the particular pleasure of being in the hands of professionals.

Wholefood, now at 24 Paddington Street, WI (935 3924) was started up round the corner in Baker Street in 1960 by members of the Soil Association. It is owned by the Wholefood Trust and profits will be used to fund research into nutrition and organic growing methods. It is self service so you can take your time examining some of the

less familiar goods.

There are racks of rich golden loaves made with 100 per cent or 85 per cent wholemeal. Wholefood's own bread is baked with Mayall's flour but they also sell thick pitta made by Ceres with sesame seeds on top, and Justin de Blank breads. Teas produced by a company in the Cotswolds include comfrey, nettle, lemon balm, dandelion or raspberry leaf and cost in the region of 70p for 4oz. On the dried fruit shelf look for the uncommon: black mission figs (£9.50 for 4lb); bread dates (£1.82 for 1lb); and pruneaux d'Agen (75p for ½lb), which are luxury dessert prunes, delicious when eaten raw. Other unusual items for the larder include Bulghur wheat, elderberry juice, vegetable pâté and healthy baby food.

The vegetable counter provides carrots 10 inches long, muddy and with the girth of a cucumber, apples often displayed with a notice giving the name of the farmer who grew them, mammoth frilly cabbages and other organically grown produce.

A few doors west is the Wholefood butcher's with a placard declaring that their meat is reared without the use of sex hormones or antibiotics. As well as excellent red meat they sell wood pigeon, wild mallard duck, pheasant and free-range chickens

Walk east to 7 Paddington Street and you come to The Swedish Table (486 7077) which has all manner of Swedish specialities. Ask for a price list which carries English translations or you probably will not know what you are looking at. Experiment with herring prepared in various ways from the delicatessen counter, cloudberry jam, sweet bilberry soup or even frozen reindeer. There are also long loops of liquorice and other popular Swedish sweets.

Paxton and Whitfield in Jermyn Street, SW1 (930 0250) is the best place to go for cheese. Sawdust is still cast on the floor and sides of bacon hang from the ceiling. I get quite awed by the choice of cheeses as I gaze at the heart shapes of Neufchâtel coeur, the

red Windsor, the green sage Derby, Danish blue, goat cheeses on little mats of straw, brie supplied so that it is just beginning to go runny, walnut cream cheese and hundreds of others. To help one out of indecision there are often plates of tiny cubes of cheese set out as tasters. The shop also runs a cheese club offering members three different cheeses each month, sent by mail and with notes about their production.

The Monmouth Coffee House, 27 Monmouth Street, WC2 (836 5272) sells only coffee beans and does so at considerably lower prices than other shops. Columbian, Kenyan, Brazilian Santos or Indian Mysore beans come in medium or dark roast or a mixture of the two, and in 4kg, 1½kg or ½kg bags. The price per kilo goes down the bigger the bag: Santos is the cheapest variety and costs £2.10 for ½kg or £14.35 for 4kg. At the back of the shop there are dark pews where you can have sample cups of coffee and read the newspapers.

COUNTER SPY

Where Can I Get . . . ? is a sensible enthusiastic guide to services and specialist goods compiled by Beryl Downing (Penguin £2.50). Inquire within to find who you can commission to knit a traditional christening shawl or make good elm and cowhide bellows; where you can hire an octopus suit or a frame tent; names, addresses and phone numbers of firms who will supply real rose petal confetti or mend a teddy bear or a doll.

Penhaligon's, the perfumers, at 41 Wellington Street, WC2 (836 2150) and newly at 110A New Bond Street, W1 (493 0002), can provide the sweetest-smelling Valentine's gift. The Victorian Posy scent which contains winter jasmine, wild rose and lily of the valley, comes in charming boxes decorated with a hand holding a bouquet of flowers and a tag of paper saying True Love. 30ml of eau de toilette costs £13.50, a tablet of soap £6.25 and 100ml of bath oil £13.75.

☐ The Brambly Hedge Shop, newly opened at 5 Theberton Street, N1 (359 4997), is stocked with gentle delights which accord with the atmosphere in Jill Barklem's children's books about a little country mouse. There are baskets of all shapes and sizes—a tiny one with hinged lid is 69p sponge bags, jams laced with liqueurs, birthday cards, stationery and charts to fill in the details of a baby's development, as well as copies of the Brambly Hedge books. Downstairs there are bouquets of dried flowers, poppy seed heads and copper beech leaves.

BRIEFING

HOTELS HILARY RUBINSTEIN

If your thoughts turn towards a holiday in the spring, but you do not want to venture too far afield, why not consider the Scillies or the Channel Islands? Spring arrives early there, the climate is mild and the flowers are particularly beautiful at that time of year.

The Scillies are 28 miles south-west of Land's End. You can take a boat from Penzance to St Mary's but the crossing takes nearly three hours and can be rough. Most people prefer the 20 minute helicopter service from Penzance, either to St Mary's, the largest island, or to Tresco.

The Island Hotel is Tresco's main hotel, with 5 acres of grounds by the sea and a private beach. If you do not come direct from Penzance by helicopter, the hotel launch will fetch you from nearby St Mary's. The hotel has 35 bedrooms and a suite, 26 bedrooms have colour TV, all have baby-listening facilities and many thoughtful extras. The bedrooms, sitting rooms and dining room have lovely views, there are plenty of comfortable places to sit, and the staff are particularly friendly and helpful. There is a games room for adults and also a children's playroom; a heated open-air swimming pool, bowls and croquet in the grounds, and guests have the use of motor, sailing and rowing boats. In the spring and autumn there are special gardeners' holidays and in the autumn, a bird-

watching holiday. The hotel is open from

March 29 until mid-October.

At St Mary's, the Star Castle Hotel was originally (390 years ago) a fort against a possible Spanish invasion after the defeat of the Armada. It has been a hotel for just over 50 years. Some of the 25 bedrooms are in the old building, or in guard-houses on the ramparts, and others (which might be noisier) in a Scandinavian-style annexe. Seven of the bedrooms have private bathrooms, nine have showers. The hotel is in a marvellous position, overlooking the town and harbour, and has 41 acres of grounds with grass tennis court and solar-heated swimming pool. There are sandy beaches near by. The Dungeon Bar is said to be well vorth a visit. The hotel is open from mid-March until October.

The Channel Islands lie closer to France han to England, but most visitors fly direct rom London. The scenery on the Islands is nore dramatic than on the Scillies and-a bonus to travellers—there is no VAT.

In Guernsey, La Frégate Hotel was orignally an 18th-century manor house, but there is a great deal of the 20th century in its present appearance. It has a particularly ovely location with its own terraced garden 12 acres of grounds high on a hill above St eter Port harbour. As well as the dining om, 11 of the 13 bedrooms enjoy exhilarting views over the town and neighbouring lands. There is neither radio nor TV, but il the bedrooms have private bathrooms. he atmosphere is that of a well-run private me. La Frégate's French restaurant is stly famous, offering some of the best food 1 the island; most seafood is caught locally nd many of the vegetables come from the otel's gardens. La Frégate is open all the ear round

Longueville Manor at St Saviour, Jersey, las been in the Lewis family for more than a juarter of a century. Michael Lewis and his prother-in-law Simon Dufty are the present managers. It is 1½ miles inland from St Helier in 15 acres of beautiful and welltended gardens with heated swimming pool, putting green and riding stables. Golf, bowls, squash and tennis are near by as are sea and sandy beaches. This is an elegant



and luxurious hotel with 30 bedrooms and five suites, all with private bath and colour TV; it has a lift, several lounges and a panelled dining room and is open all year.

The little Channel Island of Sark (31) miles by 11) has, like Tresco, the added charm of having no cars. The Aval du Creux is a friendly farmhouse hotel with seven bedrooms and five suites, all with shower. With its high granite walls, it is a splendid sight standing back from one of Sark's compacted stone roads. It has an acre of grounds and is 10 minutes from the beach. The farmhouse is simply furnished and spotlessly clean and Peter Hauser's excellent cooking and reasonable tariffs bring many return visitors. The hotel is open from May until September.

☐ The Island Hotel, Tresco, Isles of Scilly, Cornwall (0720 22883). Dinner, bed and breakfast ranges from £36 in low season (£60 for a suite) to £41 (suite £68) in high

□Star Castle Hotel, St Mary's, Isles of Scilly, Cornwall (0720 22317). Dinner, bed and breakfast £19-£20 plus VAT until May 25, then £21.30-£23 plus VAT. In spring there are family package deals, with children under five accommodated free, reduced rates for older children and discounts for long stays.

□La Frégate, Les Cotils, St Peter Port, Guernsey (0481 24624). Double room £40. English breakfast £5, Continental £2.50. Table d'hôte lunch £6.50, dinner £9 or à la

□Longueville Manor Hotel, St Saviour, Jersey (0534 25501). Bed and breakfast from £30 (low season) to £35 (high). Suites £35-£40 per person. Dinner £11.50. Winter weekends £59.

☐ Aval du Creux Hotel, Sark, via Guernsey (048 183 2036). £20 per person for dinner, bed and breakfast.

The above tariffs are per person per day unless otherwise stated and include service except for Longueville Manor Hotel where 10 per cent is added and the Island, the Star Castle and Aval du Creux hotels which make no service charge.

Hilary Rubinstein is editor of The Good Hotel Guide which is published annually by the Consumers' Association/Hodder, price £7.95. The Guide would be glad to hear from readers who have recent first-hand experience of any unusually good hotels. Reports to The Good Hotel Guide, Freepost, London W114BR.



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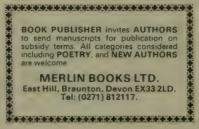
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BRIEFING

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ALEX FINER



WILL ANYONE JOIN my campaign against the tyranny of the wine waiter? Too often I have sat uncomplaining as he refills my glass faster and fuller than I have wanted and then so innocently inquires, "Another bottle, sir?" I once watched incredulous but silent as a good bottle of claret, decanted at table with all the palaver that only a *sommelier* can summon, was whisked away still one-fifth full and showing little sign of sediment. Never again. I am now prepared to stop an unprincipled waiter from either emptying or making off with my bottle of wine.

There were no shenanigans over the wine at **The Chelsea Room** in the Hyatt Carlton Tower, but it did seem faintly ridiculous to decant a 1981 Beaujolais. Still, just as silver cloches are used for all of Bernard Gaume's speciality dishes, so it is the custom to decant all red wines. The refurbished restaurant is elegant and spacious, with 18th-century oil paintings and Chinese watercolours on the walls, and views of Cadogan Place gardens through the picture windows. The food is rich, complicated and beautifully presented.

A starter of six baked oysters at £7 consists of three with green peppercorns and sorrel sauce, three with finely shredded vegetables. The sliced duck breast at £10.25 came in a magnificent wine sauce. Fish dishes included turbot with lobster and cucumbers, baked in cream at £12.50. The pretty selection of vegetables, served on a sideplate, and *pommes de terre* soufflées will put you back another £4.50. Not, of course, something you would notice if drinking the Château Haut-Brion 1945 at £250.

Read's has a modest and straightforward approach to its wine, supplied exclusively by Corney & Barrow. Five of the 10 house wines are less than £5. A Château Langoa-Barton 1976 at £13.95 was served without undue fuss. After tasting and approval, the first glasses were one-third filled and thereafter bottle control was vested in the diner. Keith Read's décor is equally agreeable. The comfortable padded cane chairs, crisp table linen and fresh flowers enhance enjoyment of an unusually inventive and highly labour-intensive menu from the chef, Caroline Swatland.

Her starters included rabbit and avocado, in alternating thin slices, with chopped herbs and butter at £2.25, and a creamy scallop mousse with tarragon and fresh tomato aspic at £2.50. The mallard at £7.20, boned and stuffed with apple, duck liver and oregano, then roasted and served with a Calvados sauce, was a magnificent invention. A sideplate of vegetables included in the price comprised tiny potato croquettes shaped like apples and pears together with purée of parsnip and a piquant shredded cabbage. Puddings were £1.80; coffee and home-made petits fours were £1.30. It is a place that deserves to succeed.

One practical advantage to pouring your own wine is that the driver in the party can limit his or her consumption all the more easily. An ingenious, special overnight package offered by the **Studley Priory Hotel**, a handsome Elizabethan manor house near Oxford, renders moderation unnecessary. For £69 for two on Tuesday nights in February, you can enjoy three courses from an ambitious à la carte menu, a bottle of house wine, a bed for the night and a full English breakfast. The young French chef, René Gaté, calls his version of nouvelle cuisine by the similarly vague phrase, cuisine légère. I can recommend the venison served with a game sauce flavoured with chocolate, sharpened with pepper, and accompanied by a wild mushroom gâteau. The cheeseboard is also noteworthy. This meal with a difference is about 75 minutes by car from London and the wood-panelled rooms, log fires and 12 acres of grounds help to make it an occasion to remember.

□ The Chelsea Room, Hyatt Carlton Tower, 2 Cadogan Pl, SW1 (235 5411). Daily 12.30-2.45pm, 7-11.15pm (Sun until 10.15pm). cc All. □ Read's, 152 Old Brompton Rd, SW5 (373 2445). Daily 12.30-2.30pm, Mon-Sat 7.30-11pm. cc All. □ Studley Priory Hotel, Horton-cum-Studley, Oxford (086 735 203). Daily 12.30-1.30pm, 7.30-9.15pm (Sat until 9.30pm). cc All.

GOOD EATING GUIDE

A changing selection of ILN recommended restaurants appears each month. Estimated restaurant prices are based on the average cost of a meal for two, including a bottle of house wine. The symbol £ indicates up to £20; ££ £20-£35; £££ above

Information about the time of last orders and credit cards has been provided by the restaurants.

AmEx = American Express; DC = Diner's Club; A = Access (Master Charge); and Bc = Barclaycard (Visa). Where all four main cards are accepted this is indicated as CC All.

11 Henrietta St, WC2 (240 7600). Daily noon-3pm, 5.30pm-11.30pm.

Good value on a seasonal menu. Crayons provided with the coffee for embellishing the paper tablecloth. CCA, Bc ££

Bertorelli's

19 Charlotte St. W1 (636 4174), Mon-Sat noon-3pm, 6-10pm.

An enormous menu at this traditional family restaurant which opened in 1913. CC A, Bc £

Arlington House, Arlington St, SW1 (629 2239). Mon-Fri 12.30-2.30pm, Mon-Sat 7pm-midnight, Sun for brunch noon-3pm.

Erté posters, mirrors & potted palms complete the stylish black & white decor. Delicate food prettily presented. CC All ££

Chez Solange

35 Cranbourn St, WC2 (836 0542). Mon-Sat noon-3.15pm, 5.30pm-12.15am.

Old-fashioned, well worn & comfortable. The menu is supplemented by a long menu de semaine. Mme Rochon has spent nearly 25 years here while Leicester Square nightlife has changed around her. CCAILEEE

Le Gavroche

43 Upper Brook St, W1 (408 0881). Mon-Fri 12.30-2pm, 7.30-10pm.

French cuisine fastidiously prepared & served.

Albert Roux's restaurant has been awarded the ultimate accolade of three Michelin stars but you may need a bank loan or a pools win to afford the experience. CC All £££

79 Mortimer St, W1 (580 3615). Mon-Sat 12.30pm, 6-11.30pm, Sun 6-11pm.

Reliable & spacious Indian restaurant offering northern Indian specialities near Oxford Circus. CALLE

Golden Duck

Hollywood Rd, SW10 (352 3500). Sat, Sun 1pm, daily 7-11pm.

eking cuisine strong on dumplings, & duck with pancakes. Also a south-west China menu of Szechuan & Hunan dishes. Hot towels between courses. CC AmEx, Bc, DC ££

Hilton Roof Restaurant

Park Lane, W1 (493 8000). Mon-Fri noon-2.45pm, Mon-Sat 7.30pm-lam.

magnificent help-yourself cold buffet figures on I three set-lunch menus, the cheapest of them 10.95 (including wine). An added attraction is the

ew over London. CC All ££ han's Tandoori Restaurant

3/15 Westbourne Grove, W2 (727 5420). Daily oon-3pm, 6pm-midnight.

Crowded tables, imitation marble palm trees & lectric service, the manager leading his troops by xample. Mainline Indian food & good value. For

e gregarious, CC All £

olossi Grill

5/58 Rosebery Ave, EC1 (278 5738). Mon-Fri oon-3pm, Mon-Thurs 5.30-11pm, Fri, Sat

nassuming Greek eaterie where the quality of the ood far exceeds the café surroundings. Kleftiko is Friday speciality. CC None £

Lee Ho Fook

15-16 Gerrard St, W1 (734 8929); also at 5-6 New College Parade, NW3 (722 9552) & 4 Macclesfield St, W1 (437 3474). Daily noon-11.30pm.

Perfect for small parties & family gatherings. If you book ahead, in person, you can fix the menu & price per person with the manager over a cup of green tea. CC All ££

Maggie Jones's Restaurant

6 Old Court Pl, W8 (937 6462). Daily 12.30-2.30pm, 7-11pm

Sawdust on the floor, a prowling tortoiseshell cat & old bench seats with high backs create a farmhouse atmosphere. Good chicken & artichoke pie or beef olives, with treacle tart or Queen of Puddings to follow. CC All ££

Manzi's

1 Leicester St. WC2 (734 0224). Mon-Sat noon-2.15pm, 5.30-11.30pm, Sun 6-10.30pm.

A nautical flavour to this fish place. Crowded & bustling in the main dining room. The Cabin Room upstairs carries lifebelts but there is no sign of the place sinking. CC All ££

Meridiana

169 Fulham Rd, SW3 (589 8815). Daily 12.30-3pm, 7pm-midnight.

Trendy Italian in Fulham Road with a first-floor terrace overlooking the traffic. Good pasta & fish & a charcoal grill. CC All ££

151 Knightsbridge, SW1 (589 7347). Daily 12.30-2.45pm, 7-11.45pm.

Peking cuisine in fashionable surroundings. The steamed dumplings, like much of the menu, have stood the test of time since it regularly made headlines in the 1960s. Expensive wine list. CC All ££

National Theatre Restaurant

South Bank, SEI (928 2033). Mon-Sat 5.30-

Choice of set menu provides value & a thoroughly relaxed way to start or end an evening at the South Bank, CC All ££

Ninety Park Lane

Grosvenor House Hotel, Park Lane, W1 (499 6363). Mon-Fri 12.30-3.30pm, 7.30-11.15pm, Sat 7.30-11.30pm.

Celebrate in great comfort & elegant surroundings with fine French cuisine from the young English chef. Vaughan Archer. Memorable but expensive. CC All EEE

13a James St, WC2 (240 5857). Mon-Sat noon-3pm, 5.30pm-12.15am.

Jazz restaurant & wine bar with a licence until 1.30am. Lots of style, exotic menu. Don't miss kiwi & passion fruit sorbets. CC All ££

Rudland & Stubbs

Greenhill Rents, Cowcross St, Smithfield EC1 (253 0148). Mon-Fri noon-3pm, 6-11.30pm, Sat 7-11.30pm, Sun noon-4pm.

A fish place close by Smithfield market. Oysters, lobster soup, jellied eels & a wide choice of fish in the week. Good value traditional roast Sunday lunch at £6.95. CC All ££

Le Salon des Amis du Vin

11 Hanover Pl, WC2 (379 3444). Tues-Sat noon-3pm, 7-11.30pm.

A well prepared, short lunch menu which changes daily & an unchanging dinner menu reach the standards set by Café des Amis downstairs. Upstairs there is air-conditioning, linen & some welcome space between tables. CC All ££

2 Highgate High St, N6 (340 5823). Tues-Sun 12.30-3pm, 7pm-midnight.

The choices of antipasti displayed on the centre table is a prelude to a menu on which you can be sure to find your own Italian favourites. Spacious with modern décor. CC All ££

Savoy River Room Strand, WC2 (836 4343). Daily 12.30-2.30pm, Sun-Fri 7.30-11.30pm, Sat 6.30-11.30pm.

Hard to beat smoked salmon, followed by roast beef, at a table with a river view. CC All £££

Simpson's-in-the-Strand

100 Strand, WC2 (836 9112). Mon-Sat noon-3pm,

Old England lives on in this celebrated mutton & beef house. Women are still discouraged from eating in the main dining room. CC A, Bc ££

Thomas de Ouincey

36 Tavistock St, WC2 (240 3773). Mon-Fri 12.30-2.30pm, 6-11.15pm, Sat 7-11.30pm.

Complicated cuisine from Serge Favez which delights the palate. Sorbets between courses & a fine wine list. CC All £££

11 Russell St, WC2 (836 1167). Daily noon-11.30pm.

A handy place to recuperate in Covent Garden, serving a wide range of brasserie food almost around the clock. CC All £



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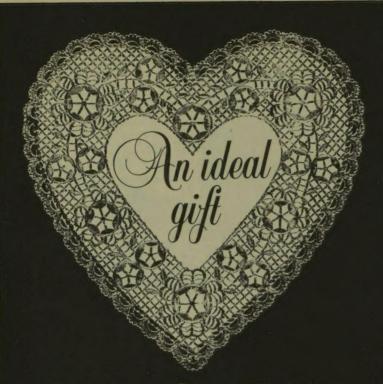
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LONDON NEWS

BRIEFING

OUT OF TOWN ANGELA BIRD

PLENTY OF OPPORTUNITY this month to put into practice any New Year resolutions to learn new skills, or simply to improve old ones.

□ Near Brackley, in Northamptonshire, Nicola Cox starts a new series of one-day cookery courses at the Old Rectory, Farthinghoe (0295 710018). For about £14 she demonstrates 10 dishes with infectious enthusiasm, and provides a three-course lunch in the Coxes' attractive Victorian house.

□Conservation volunteers will be cutting and laying some 300 yards of hedge near Newark in Nottinghamshire on February 25 and 26, perpetuating an old craft which has for centuries provided effective and aesthetic living barriers between fields and along roadsides in many parts of Britain. More conventional gardeners may prefer the free demonstrations of rose pruning the same weekend at the Royal National Rose Society's gardens in St Albans. Details of both these events appear in the listings.

□ The Grosvenor Hotel in Chester holds a shooting weekend from February 17 to 19, with talks and practical instruction at the nearby North Wales Shooting School, for beginners and more experienced shots. The cost of £110 includes hire of guns and a basic supply of cartridges; accompanying partners who prefer not to shoot are offered guided tours, shopping trips and talks on the historic town of Chester for a reduced weekend charge of £75.

EVENTS

Feb 6, 9.30am. Hurling the Silver Ball. The ancient custom starts with a procession & blessing of the ball, which is thrown at 10.30am from the wall of the parish church to waiting children. They pass it from one to another through the streets & on the beach, & whoever holds it at noon receives 25p from the Mayor. St Ives, Cornwall.

Feb 7-9. 11th annual Shropshire Antiques Fair. Lion Hotel, Wyle Cop, Shrewsbury, Salop. Tues, Wed 11am-9pm, Thurs 11am-5pm. 80p, children

Feb 10, 8.15pm. What is Love? Edwardian words & music on the theme of love, performed in the recently restored first-floor gallery, with Elizabeth Ritchie, soprano, Henry Herford, baritone & Robin Bowman, piano. Dunham Massey Hall, nr Altrincham, Cheshire (061-941 1025). £4.50, preconcert dinner available if booked in advance for an extra £5.50.

Feb 11, 8pm. Clerkes of Oxenford. This vocal ensemble, specializing in early music, perform in New College's graceful medieval chapel. Programme includes works by Weelkes, Byrd & Gibbons. New College Chapel, Oxford. Tickets £3 & £5 from Music at Oxford, 8 Cumnor Hill, Oxford; telephone bookings 0865 727855.

Feb 11-19. Milton Keynes February Festival. Plays, films & music, including performances by the BBC Concert Orchestra & a musical play for children given by the Wren Orchestra Chamber Ensemble. Box office, Civic Offices, 1 Saxon Gate East, Milton Keynes, Bucks (0908 661738).

Feb 17, 8pm. Francis Grier, organ. Recital of works by Mendelssohn, Bach, Hindemith & Franck by the cathedral's organist & director of music. Christ Church Cathedral, Oxford. £3, box office as Feb 11

Feb 18-26. Birmingham Boat & Caravan Show. Raised walkways enable visitors to inspect larger boats; dinghy & sailboard clubs recruit new members; two newly built narrow boats & a canal ice-breaker of the 1880s are on show. National Exhibition Centre, Birmingham. Mon-Fri 11am-9pm, Sat, Sun 11am-7pm. £2.20, OAPs & children £1.20.

Feb 19, 8pm. Cambridge Philharmonic Society Concert, with Bronwen Mills, soprano, Anne Mason, contralto, Christopher Gillett, tenor & Henry Herford, baritone. Music by Vaughan Williams & Tippett. King's College Chapel, Cambridge. Box office Lion Yard, Cambridge (0223 357851). £5 reserved, £3 & £1 unreserved.

Feb 23-25. 18th annual Leicester Antiques Fair. Wigston Stage Motel, Welford Rd, Leicester. Thurs 2-9pm, Fri Ham-9pm, Sat Ham-5pm. 80p, OAPs & children 20p.

Feb 25,26, 10am. Hedgelaying weekend. 30 conservation volunteers compete in three classes & lay 10 yards of hedge each during the weekend in Midland Bullock style (angled into the field rather than along the line of the hedge). Spectators are welcome & can compare the new work with the one-



A weekend shooting course near Chester: see introduction.

& two-year-old hedges laid in previous competitions. (See introduction.) Southwell Trail, Southwell, nr Newark, Notts.

Feb 25,26, 11am & 2pm. Pruning demonstration. The Society's experts show how best to prune rose bushes for a good display this summer. (See introduction.) Royal National Rose Society, Chiswell Green Lane, St Albans, Herts.

Feb 26, 7pm. International Magicians' Gala. Top performers stage a show at the end of a two-day magicians' convention. Opera House Theatre, Church St, Blackpool, Lancs (0253 27786), booking opens Feb 20.

Feb 29, 7.30pm. Susan Drake, harp. Concert in an elaborate 18th-century setting. Peckover House, Wisbech, Cambs. Tickets £2, students 75p, from Catours, Nene Quay, Wisbech (0945 585244).

ROYALTY



Feb 28. The Prince of Wales names the Natural Environment Research Council's new research ship RRS Charles Darwin. Appledore, Devon.



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